R. WAGNER DER FLIEGENDE HOLLÄNDER

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WAGNER

DER FLIEGENDE HOLLÄNDER
THE FLYING DUTCHMAN
LE VAISSEAU FANTÔME

OUVERTURE

Philharmonia 20
WIENER PHILHARMONISCHER VERLAG

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Richard Wagner

1842

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

RICHARD WAGNER

DER FLIEGENDE HOLLÄNDER
THE FLYING DUTCHMAN
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Der erste Plan zur Dichtung des „Fliegenden Holländer“ entstammt, nach Wagners Mitteilung, einer stürmischen Seefahrt auf der Reise von Riga nach London im Sommer 1839. Anfangs 1842 wurde die Partitur in Paris vollendet. Dieses Werk bedeutet den ersten Schritt auf dem Wege zu dem von Wagner geschaffenen musikdramatischen Stil, die entschiedene Abkehr vom Stil der französischen „großen Oper“, dem der unter dem Einfluß Meyerbeers stehende „Rienzi“ noch durchaus gehuldigt hatte.

Die Ouvertüre zum „Fliegenden Holländer“ ist in der Anlage der romantischen Opernouvertüre (Weber, Marschner) noch verwandt, jedoch außerordentlich frei, durchaus der poetischen Idee folgend gestaltet. Charakteristisch ist die (in der Ouvertüre zu „Tannhäuser“ und dem „Meistersinger-Vorspiel“ wiederkehrende) Gegenüberstellung zweier poetischer und musikalischer Hauptgedanken: hier Fluch und Erlösung, personifiziert in den Gestalten des Holländers und der Senta. Die Form könnte man als freie Ouvertüren- (Sonaten-) Form bezeichnen, bei der der Expositionsteil (T. 1—96) noch deutlich als solcher zu erkennen ist (der Hauptsatz aus dem Holländermotiv, T. 1 ff., der Seitensatz aus Sentas Erlösungsmelodie entwickelt), Durchführung, Reprise und Koda aber zu einer einzigen großangelegten Steigerung zusammengefaßt sind, die in die breite Apotheose des Erlösungsthemas (T. 330 ff., aus der Schlußszene der Oper herübergenommen) mündet.

Die erste Aufführung des „Fliegenden Holländer“ fand in Dresden am 2. Jänner 1843 statt.

According to Wagner's own statement, the libretto of "The Flying Dutchman" was inspired by impressions gathered by the master in the course of a stormy sea voyage from Riga to London, in the summer of 1839. The score of the opera was completed, at Paris, early in 1842. The work marks the first decisive step from the style of the French "grand opera", which predominated (strangely influenced by Meyerbeer) in Wagner's "Rienzi", to the new "music-dramatic" style which was distinctly Wagner's own.

While still akin in structure to the romantic operatic overture of a Weber or Marschner, yet the overture to "The Flying Dutchman" is exceedingly free in form and governed throughout by the poetic idea of the opera's plot. Its characteristic trait is the conflict (similar to that depicted in the overtures to "Tannhäuser" and "Meistersinger") between two opposing forces. In "The Flying Dutchman" these forces are represented by the Dutchman and Senta, illustrative of the hero's sinister fate and his subsequent redemption, respectively.

The form of this overture may be described as a freely modified Overture- (Sonata-) Form which is particularly clearly noticeable in the Exposition portion (bars 1—96) where the principal section is developed from the theme of the Dutchman (bars 1 and foll.) while the subsidiary section is derived from Senta's theme of Redemption. Development, Recapitulation and Coda are welded into one single climax of great force, leading to a sweeping apotheosis of the Redemption theme (bars 330 and foll.) quoted from the closing scene of the opera.

The first performance of "The Flying Dutchman" took place in Dresden, on January 2, 1843.

Wagner lui-même raconte que la première conception du poème «le Vaisseau-fantôme» lui vint pendant une traversée orageuse de Riga à Londres en été 1839. Au commencement de l'an 1842 la partition fut achevée à Paris. Elle marque la naissance du style nouveau du drame musical, créé par Wagner qui renonçait decidément au style du «grand opéra» français, conçu sous l'influence de Meyerbeer qui domine encore dans «Rienzi».

L'ouverture du «Vaisseau-fantôme» ressemble encore dans sa disposition à l'ouverture d'opéra romantique (Weber, Marschner), mais elle est tout-à-fait conçue librement, suivant en tout l'idée poétique. L'opposition des deux principales idées poétiques et musicales (qui se retrouve dans l'ouverture du «Tannhäuser» et des «Maîtres-Chanteurs») est très caractéristique: ici, c'est la malédiction et la rédemption, personifiées dans le Hollandais et Senta. On pourra désigner la forme comme forme d'ouverture (de sonate), la phrase d'exposition (ms. 1—96) s'y trouve encore parfaitement reconnaissable (la première idée développée du motif du Hollandais, ms. 1 l. s.) la seconde idée de la mélodie de la rédemption de Senta); développement, reprise et coda sont réunis dans une seule élévation largement et magnifiquement édifiée; l'apothéose brillante du thème de la rédemption (ms. 330 l. s.), pris de la fin de l'opéra, forme la fin.

La première représentation du «Vaisseau-fantôme» eut lieu le 2 janvier 1843 à Dresde.

Abkürzungen	/ Abbreviations	/ Abréviations	/ Abbreviazione
Kl. Fl.	Kleine Flöte	Piccolo	Petite Flûte	Ottavino
Gr. Fl.	Große Flöte	Flute	Grande Flûte	Flauto
Hb.	Hoboe	Oboe	Hautbois	Oboe
Kl.	Klarinette	Clarinet	Clarinette	Clarinetto
Fg.	Fagott	Bassoon	Basson	Fagotto
Vh.	Ventilhörner	Valve Horn	Cor à pistons	Corno a cilindri
Wh.	Waldhörner	Horn	Cor d'harmonie	Corno da caccia
Tr.	Trompete	Trumpet	Trompette	Tromba
Pos	Posaune	Trombone	Trombone	Trombone
Btb.	Baßtuba	Baß Tuba	Tuba basse	Tuba di basso
Pk.	Pauke	Kettle drum	Timbale	Timpani
Tr.	Triangel	Triangle	Triangle	Triangolo
Bck.	Becken	Cymbal	Cymbale	Piatti
Tb.	Tamburin	Tambourine	Tambour de Basque	Tamburino
Gr. Tr.	Große Trommel	Big drum	Grande caisse	Gran Cassa
Vl.	Violine	Violin	Violon	Violino
Br.	Bratsche	Viola	Alto	Viola
Vc.	Violoncello	Violoncello	Violoncelle	Violoncello
Kb.	Kontrabaß	Double bass	Contrebasse	Contrabasso

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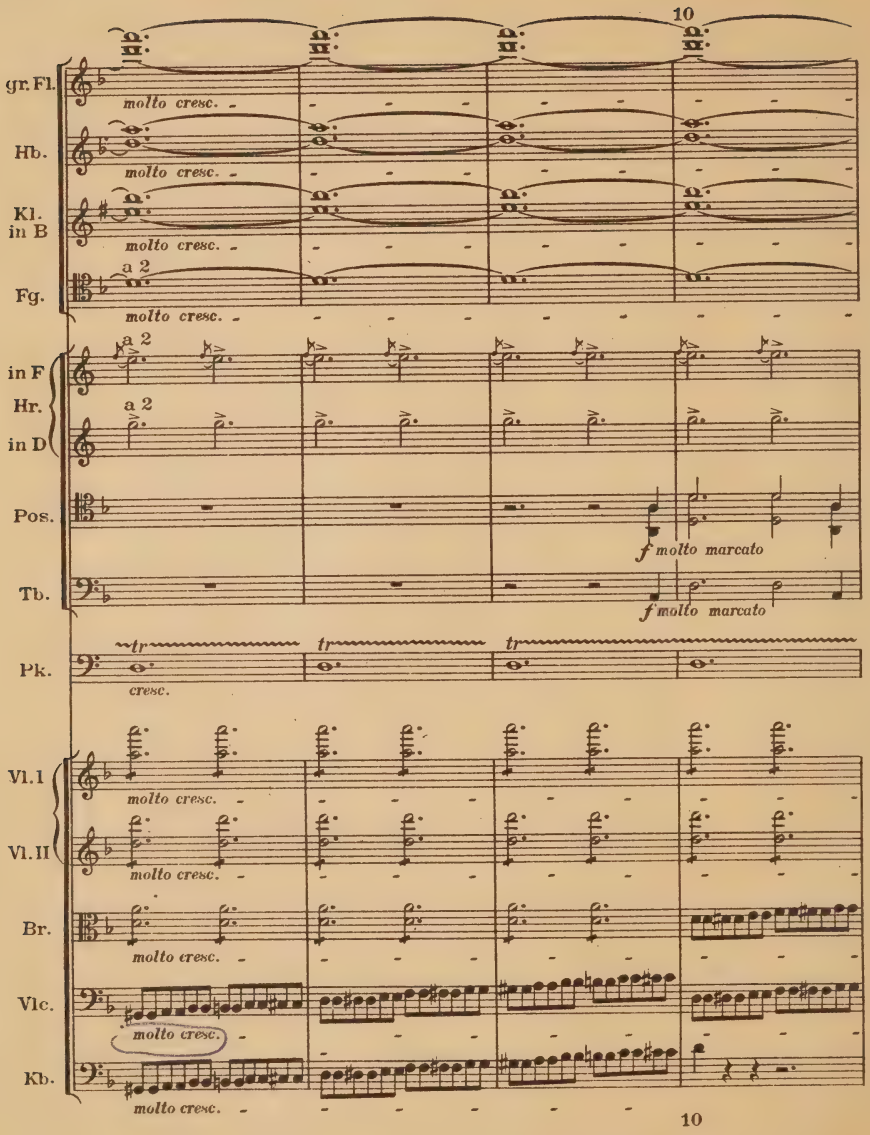
DER FLIEGENDE HOLLÄNDER
THE FLYING DUTCHMAN / LE VAISSEAU FANTÔME
OUVERTURE

Richard Wagner
(1813 - 1883)

2

Allegro con brio (♩= 72)

1 kleine Flöte
2 große Flöten
2 Hoboen
Englisch Horn
2 Klarinetten in B
2 Fagotte
1. 2. in F
4 Hörner
3. 4. in D
2 Trompeten in F
3 Posaunen
Tuba
Pauken in D A
Harfe
1. Violinen
2. Violinen
Bratschen
Violoncelle
Kontrabässe


10
gr. Fl.
molto cresc.
Hb.
molto cresc.
Kl. in B
molto cresc.
a 2
Fg.
molto cresc.
a 2
in F
Hr.
a 2
in D
Pos.
f molto marcato
Tb.
f molto marcato
tr
Pk.
cresc.
Vl. I
molto cresc.
Vl. II
molto cresc.
Br.
molto cresc.
Vlc.
molto cresc.
Kb.
molto cresc.
10

A

15

kl. Fl.

gr. Fl.

Hb.

Kl. in B

Fg.

a 2

in F

Hr.

a 2

in D

Tr. in F

Pos.

Tb.

Pk.

tr

Vl. I

Vl. II

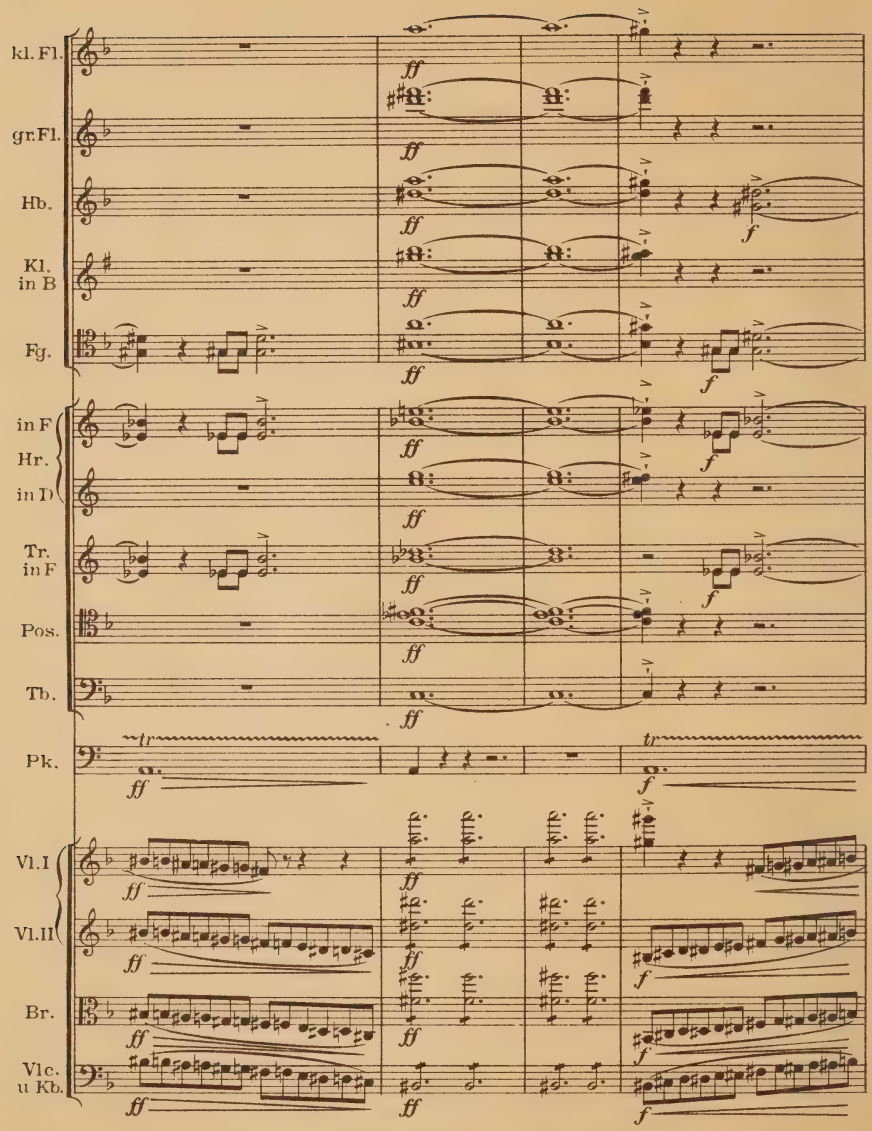
Br.

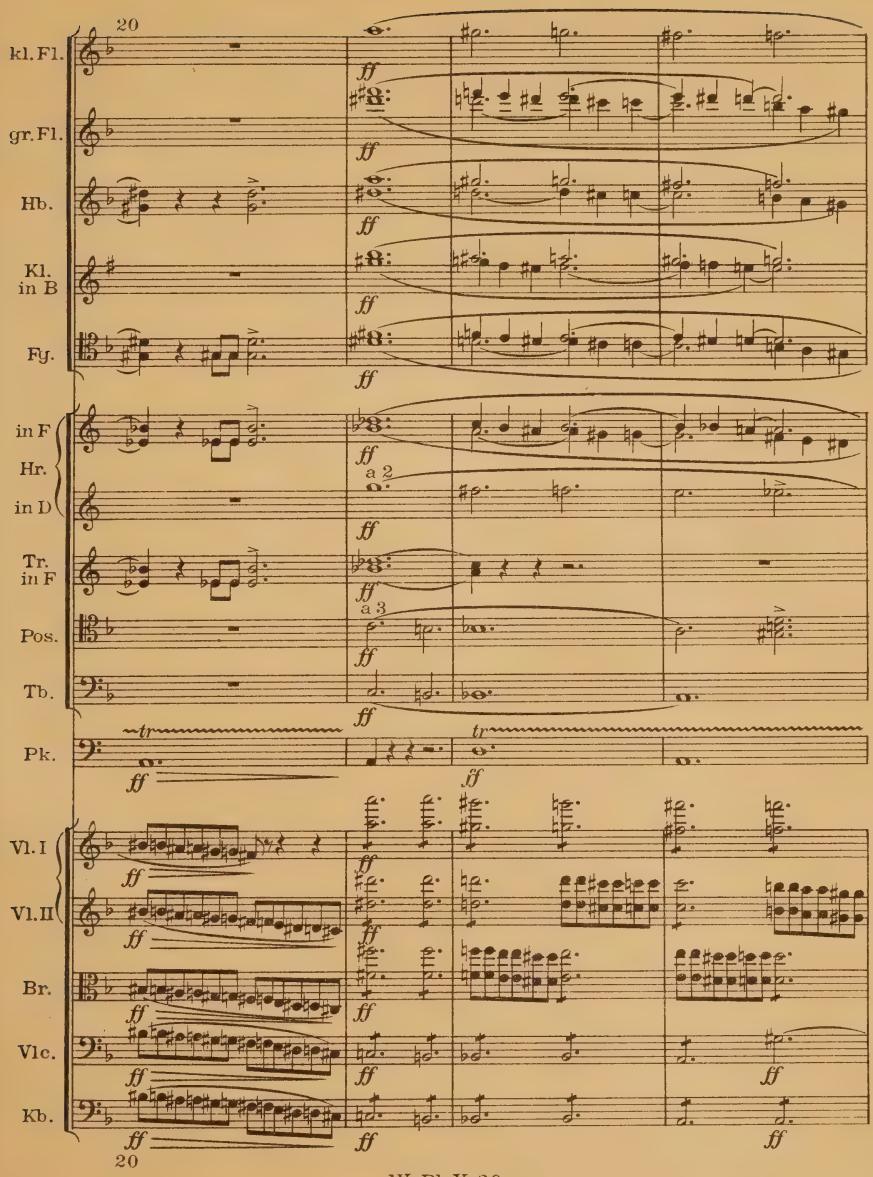
Vlc.

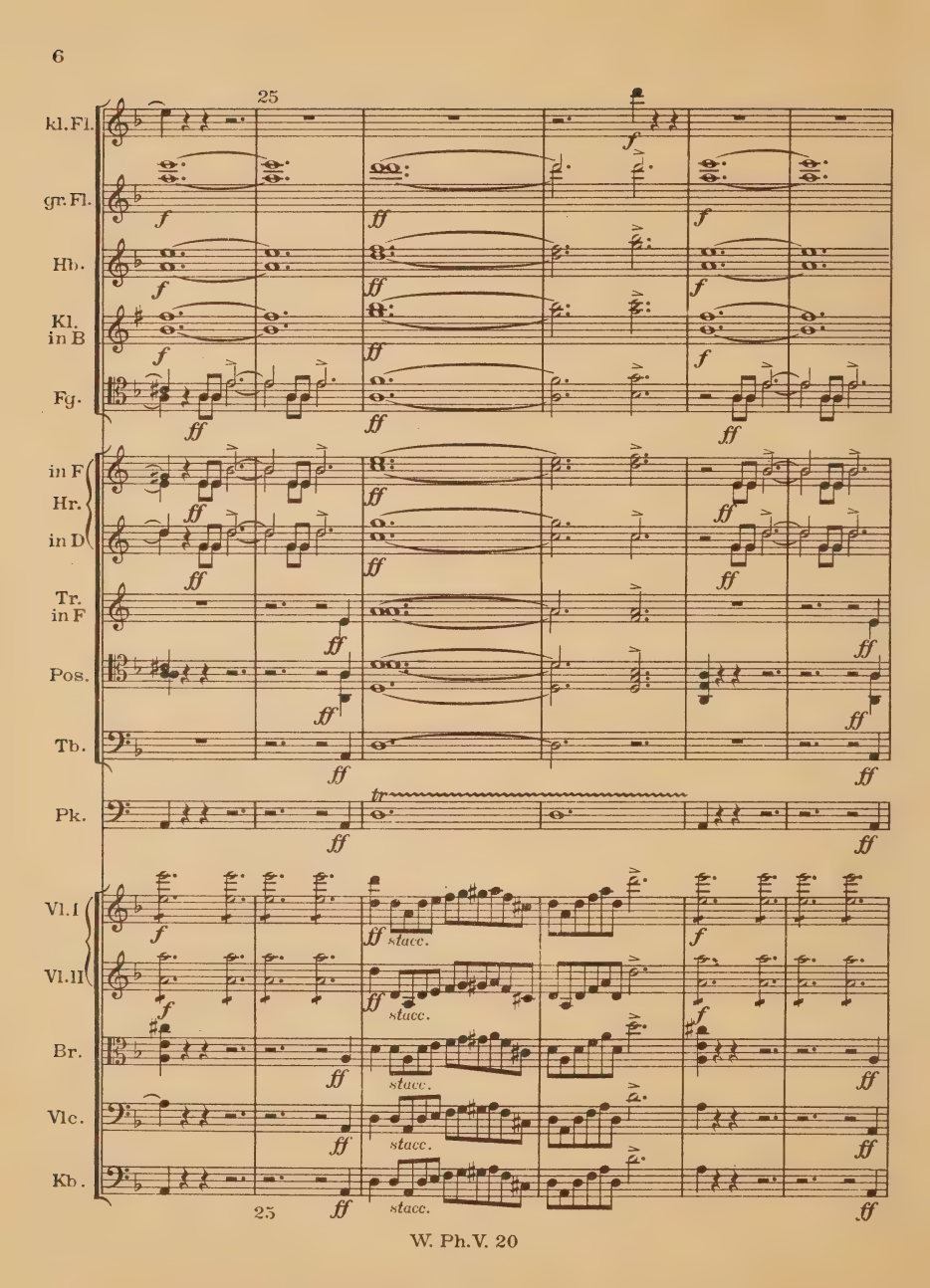
Kb.

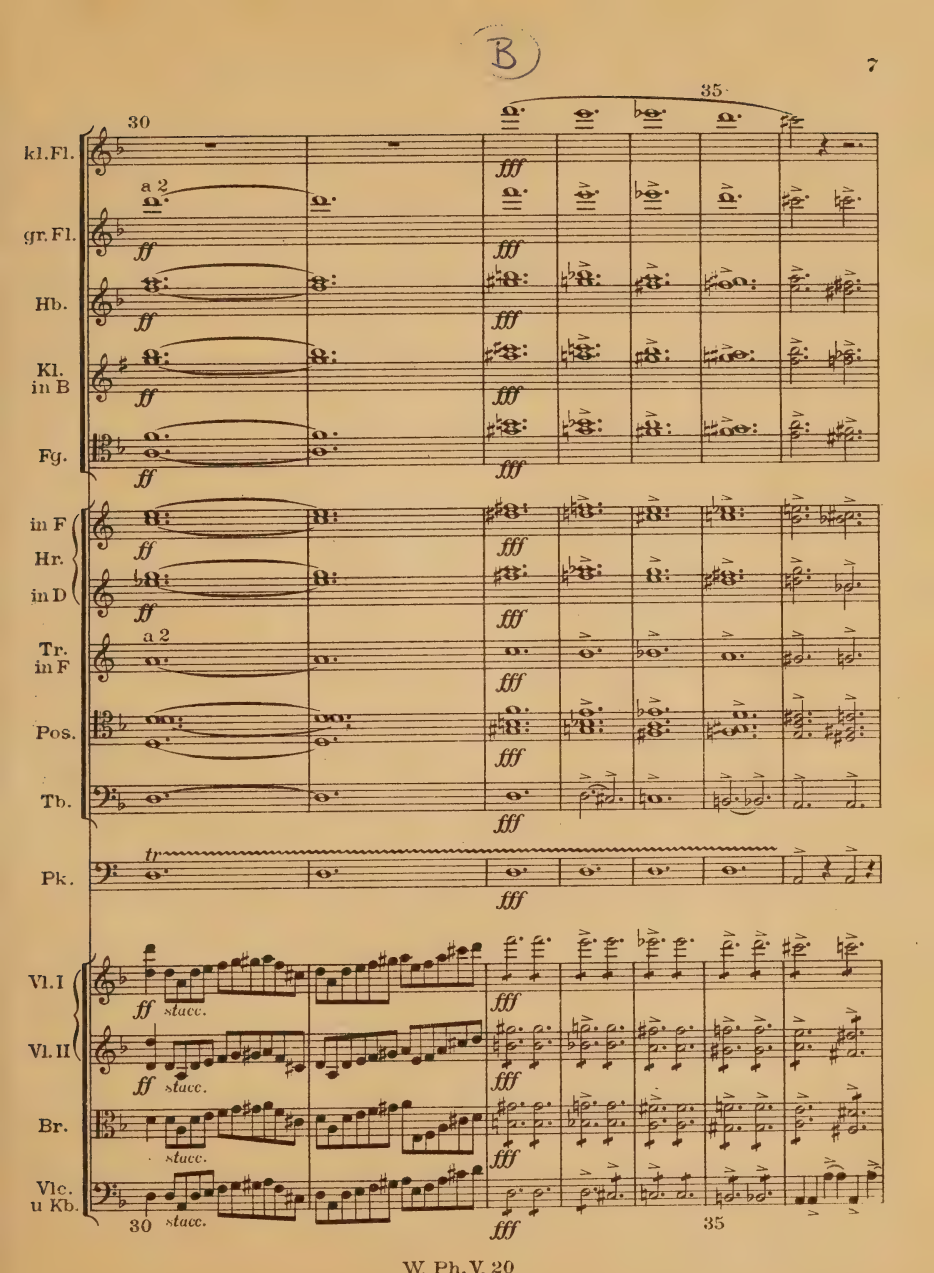
ff

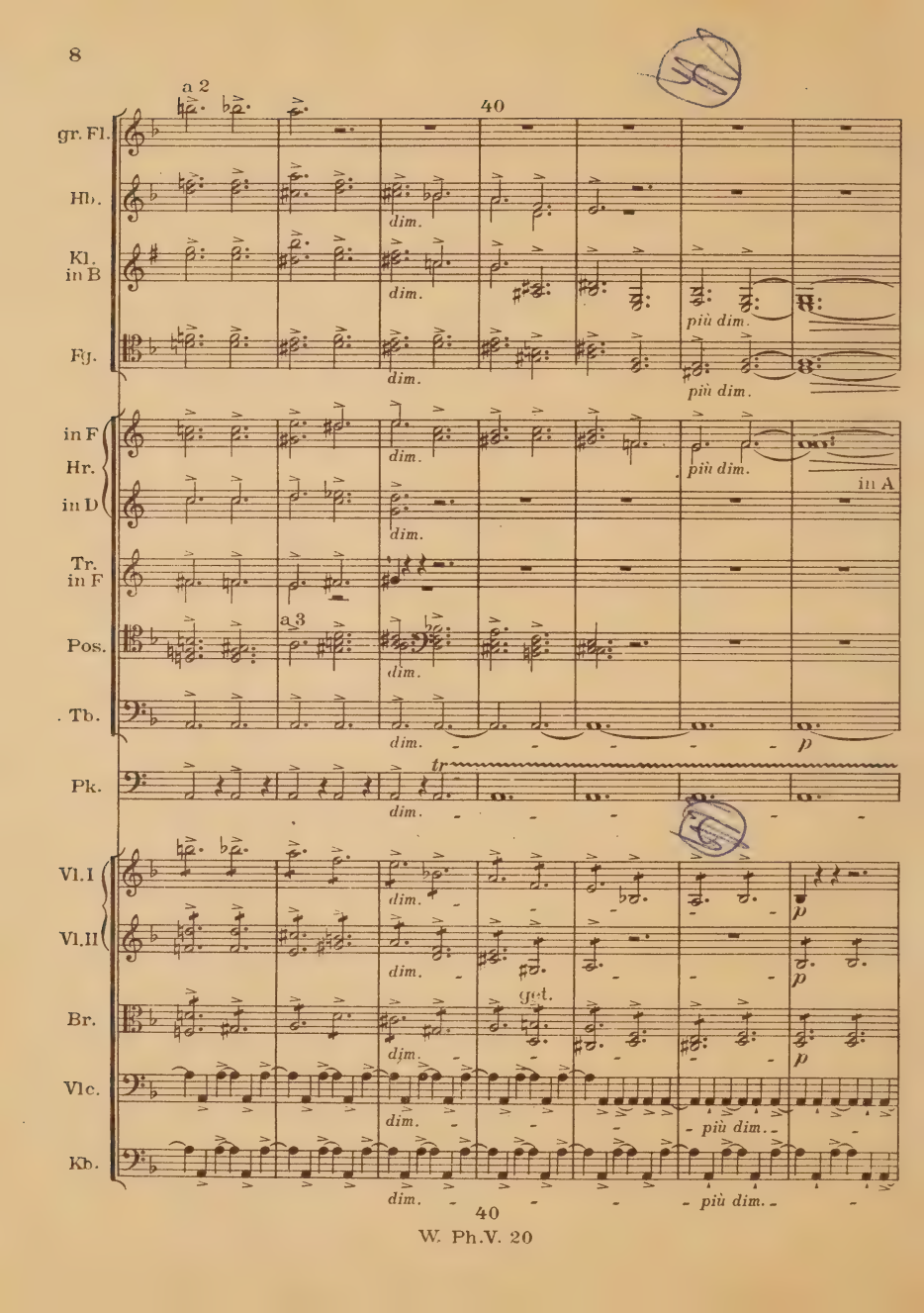
f

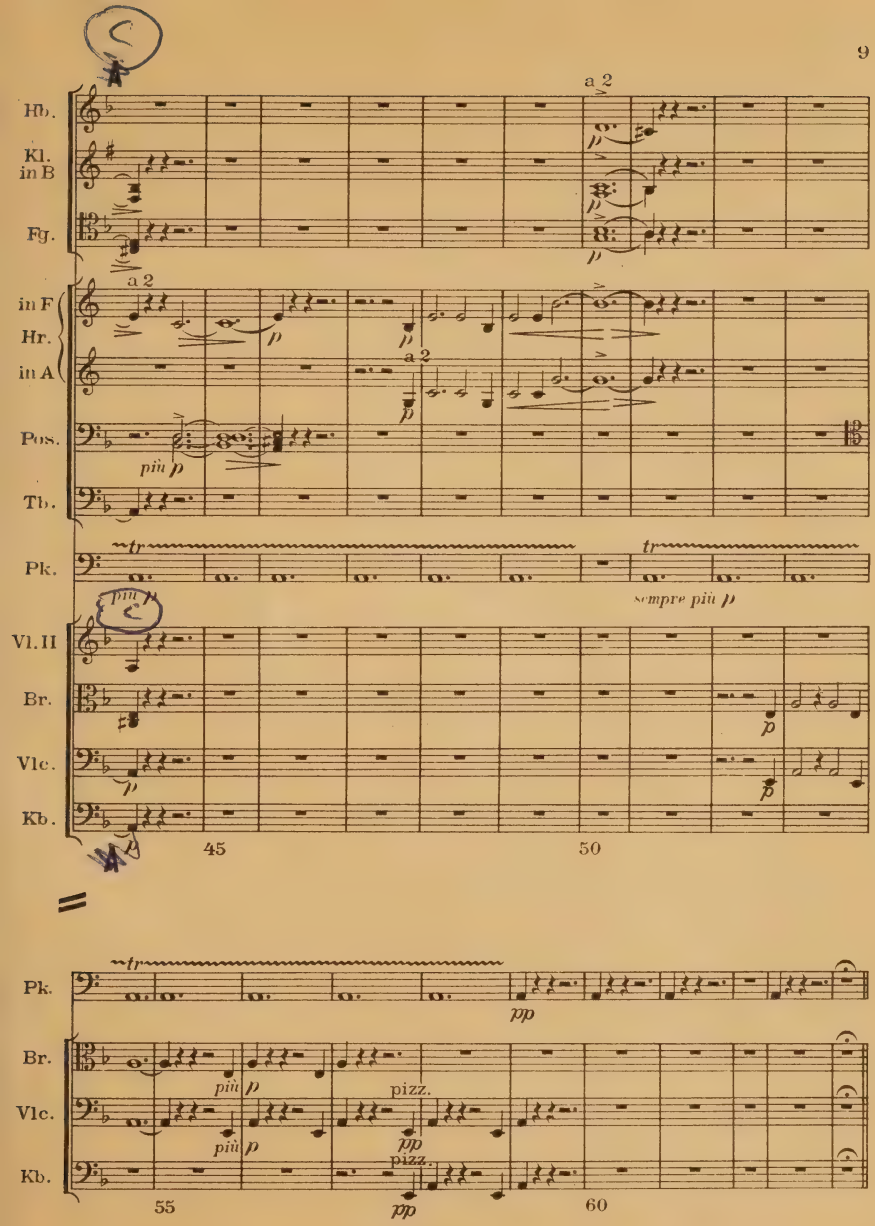

kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hr.
in D
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc. u Kb.
ff
f
tr

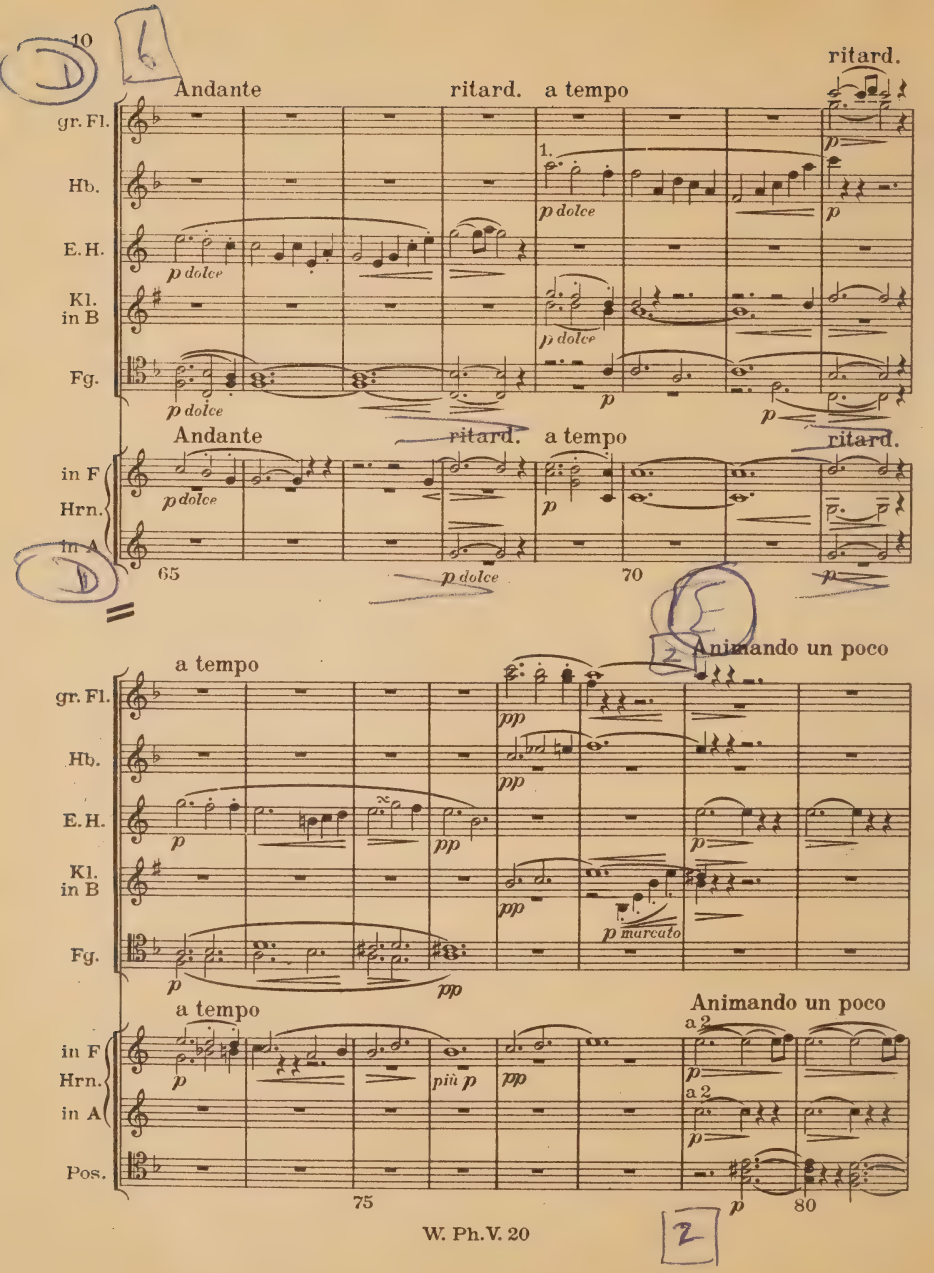

20
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hr.
in D
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
ff
a 2
a 3
tr
20


25
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hr.
in D
Tr. in F
Pos.
Tb.
Pk.
tr
Vl. I
Vl. II
Br.
Vlc.
Kb.
stacc.
25


B
30
35
kl. Fl.
gr. Fl.
a 2
Hb.
Kl. in B
Fg.
in F
Hr.
in D
Tr. in F
a 2
Pos.
Tb.
Pk.
tr
Vl. I
Vl. II
Br.
Vlc. u Kb.
ff
fff
stacc.


a 2
40
gr. Fl.
Hb.
Kl. in B
Fg.
dim.
più dim.
in F
Hr.
in D
in A
Tr. in F
a 3
Pos.
Tb.
p
Pk.
tr
Vl. I
Vl. II
Br.
get.
Vlc.
Kb.


Hb.
Kl. in B
Fg.
in F
Hr.
in A
Pos.
Tb.
Pk.
Vl. II
Br.
Vlc.
Kb.
a 2
più p
sempre più p
pizz.
45
50
55
60


Andante
ritard.
a tempo
ritard.
gr. Fl.
Hb.
E. H.
Kl. in B
Fg.
p dolce
p
1.
Andante
ritard.
a tempo
ritard.
in F
Hrn.
in A
65
70
a tempo
Animando un poco
pp
p
p marcato
a tempo
Animando un poco
a 2
più p
Pos.
75
80

E.H.
poco cresc. dimin.

in F Hrn. in A
a 2
poco cresc. dimin.
a 2
poco cresc. dimin.

Pos.
poco cresc. dimin. più p

85

B

E.H.
pp

Fg.
1.
p

accel.

in F Hrn. in A
a 2
più p
a 2
più p
p più p

in D

Pos.
pp pp f

Tb.
pp f

Pk.
tr
pp
tr
p molto cresc.

accel.

Vl.I
f

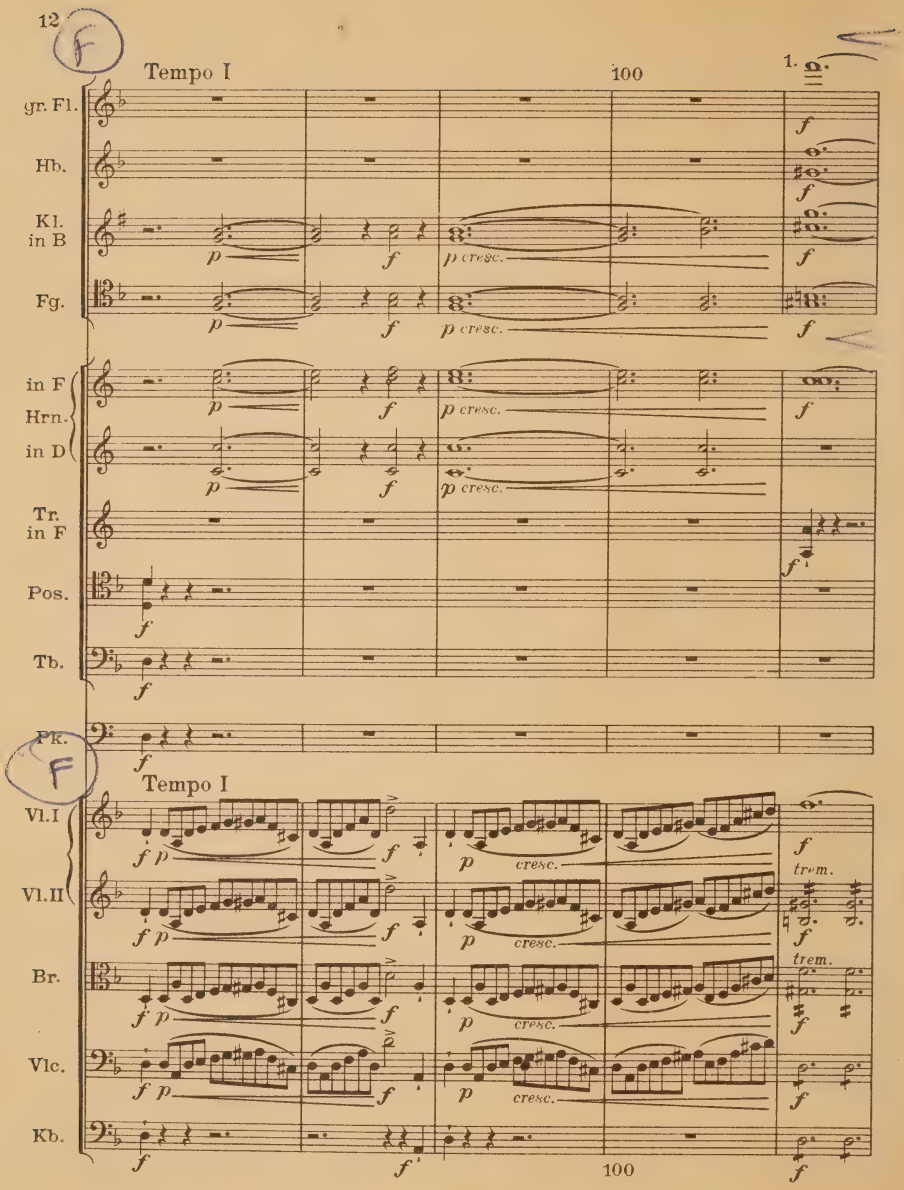
Vl.II
f

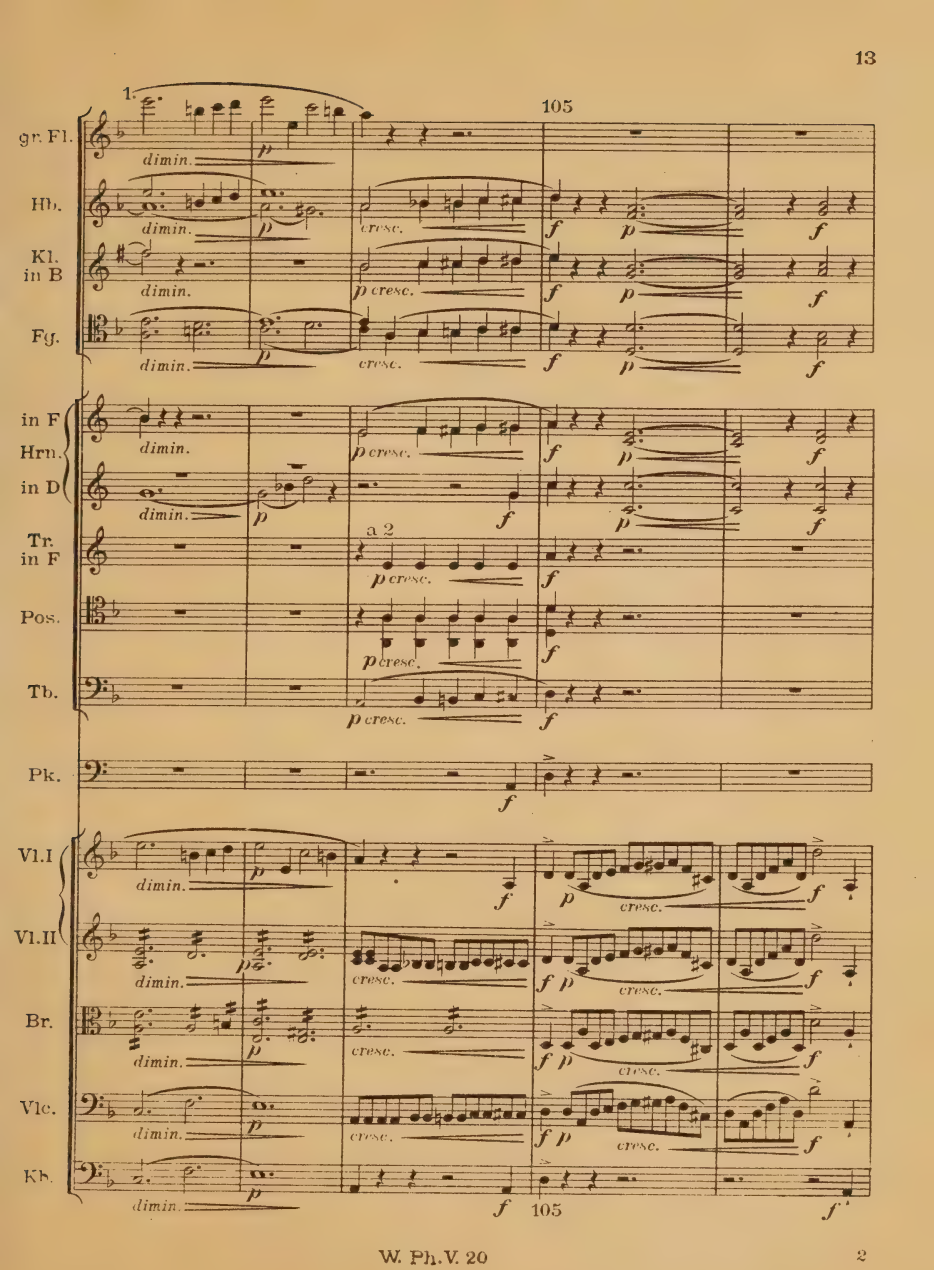
Br.
f

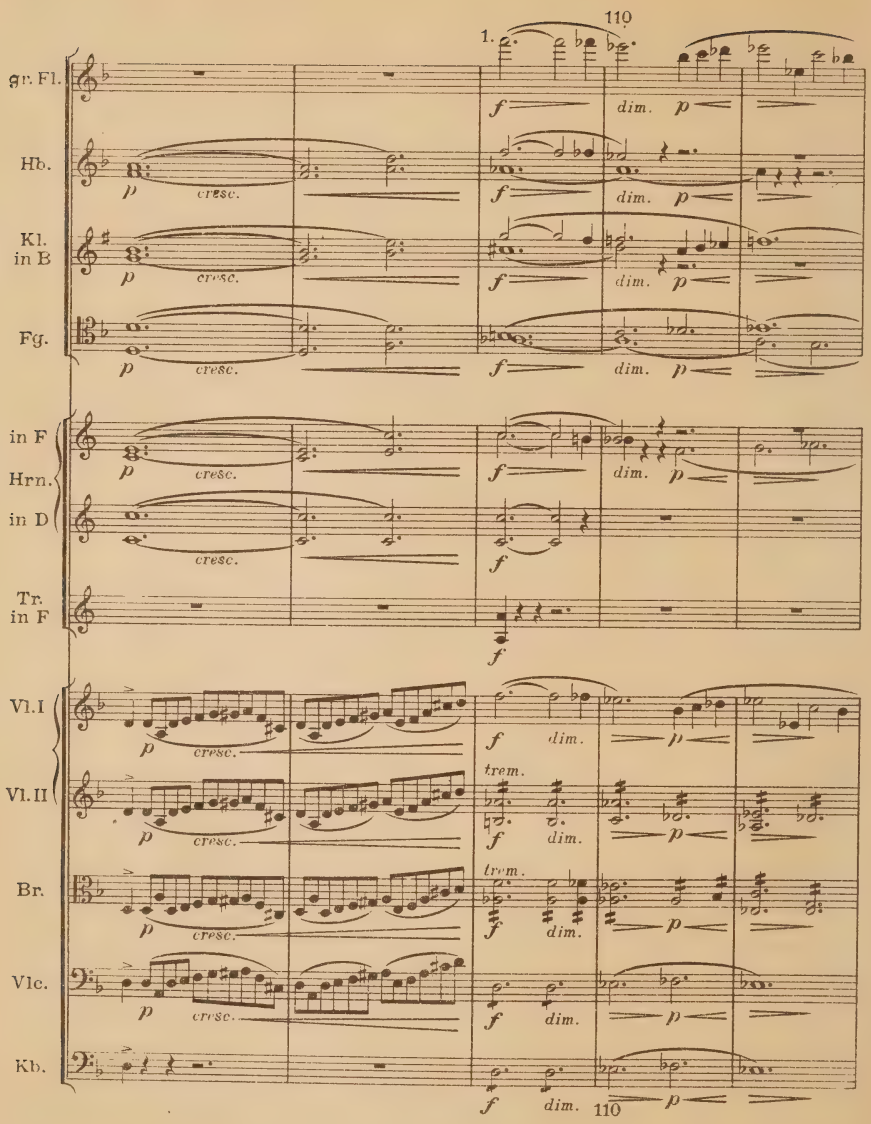
Vlc.
f

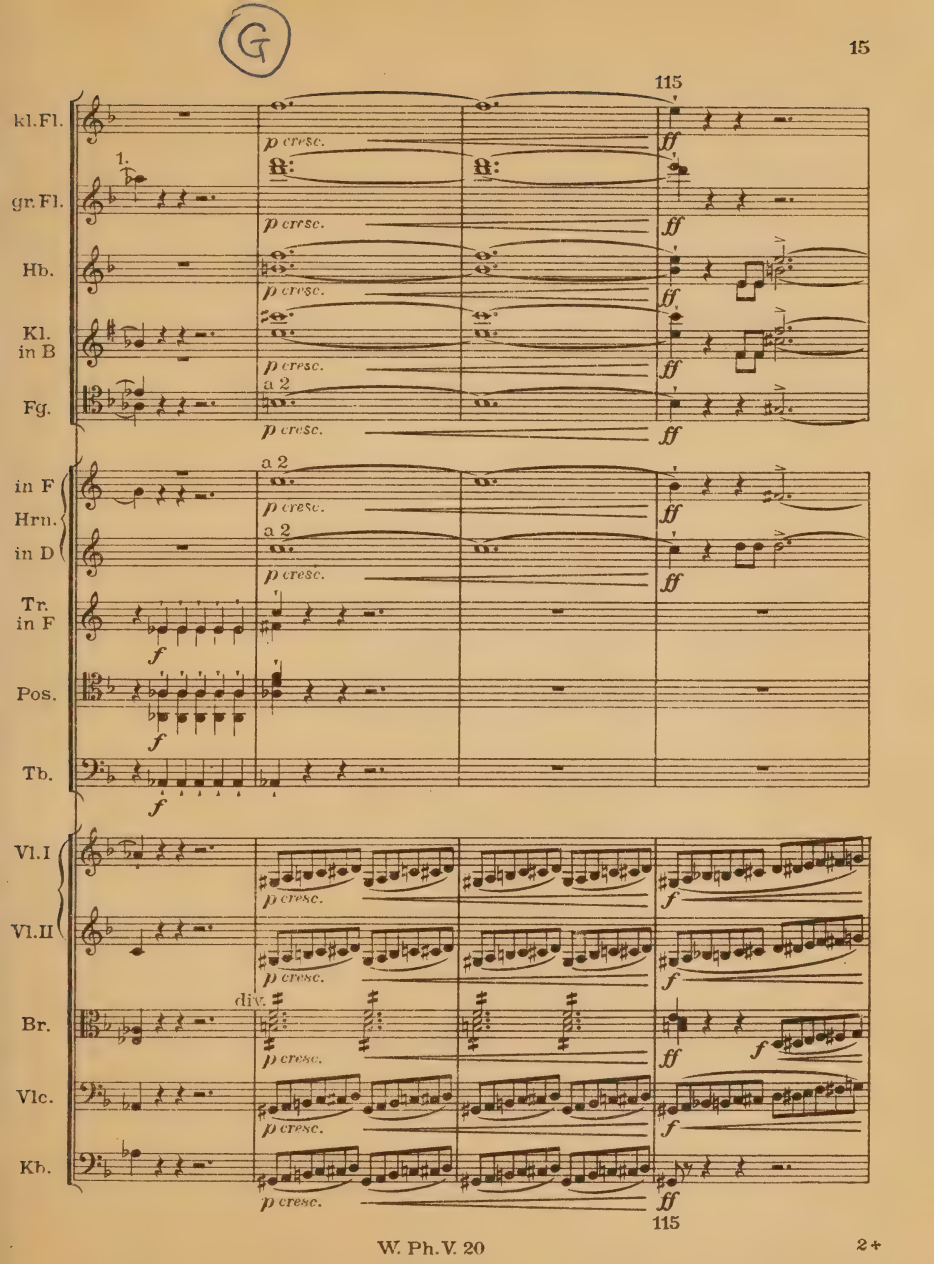
Kb.
f

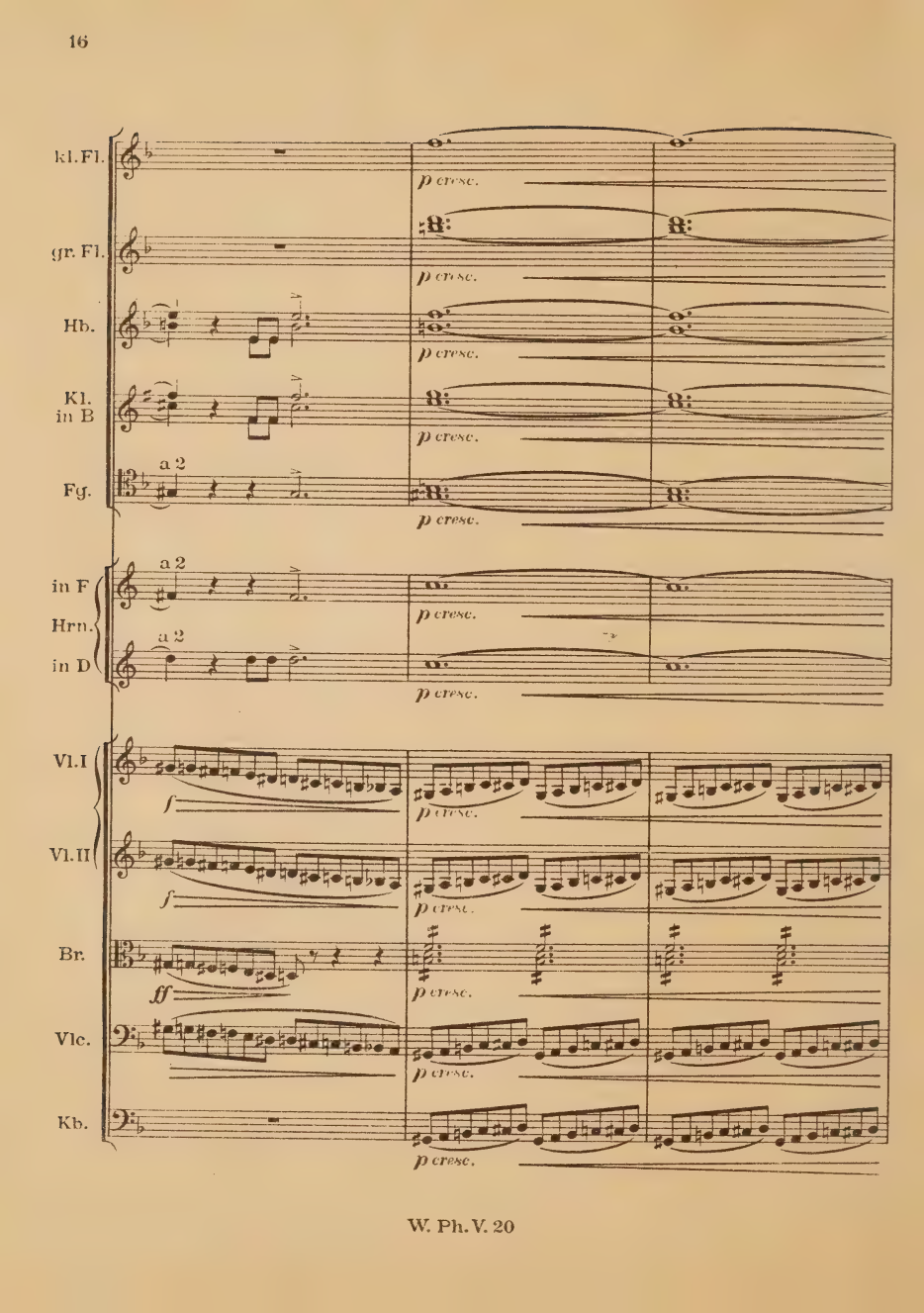
B 90 95

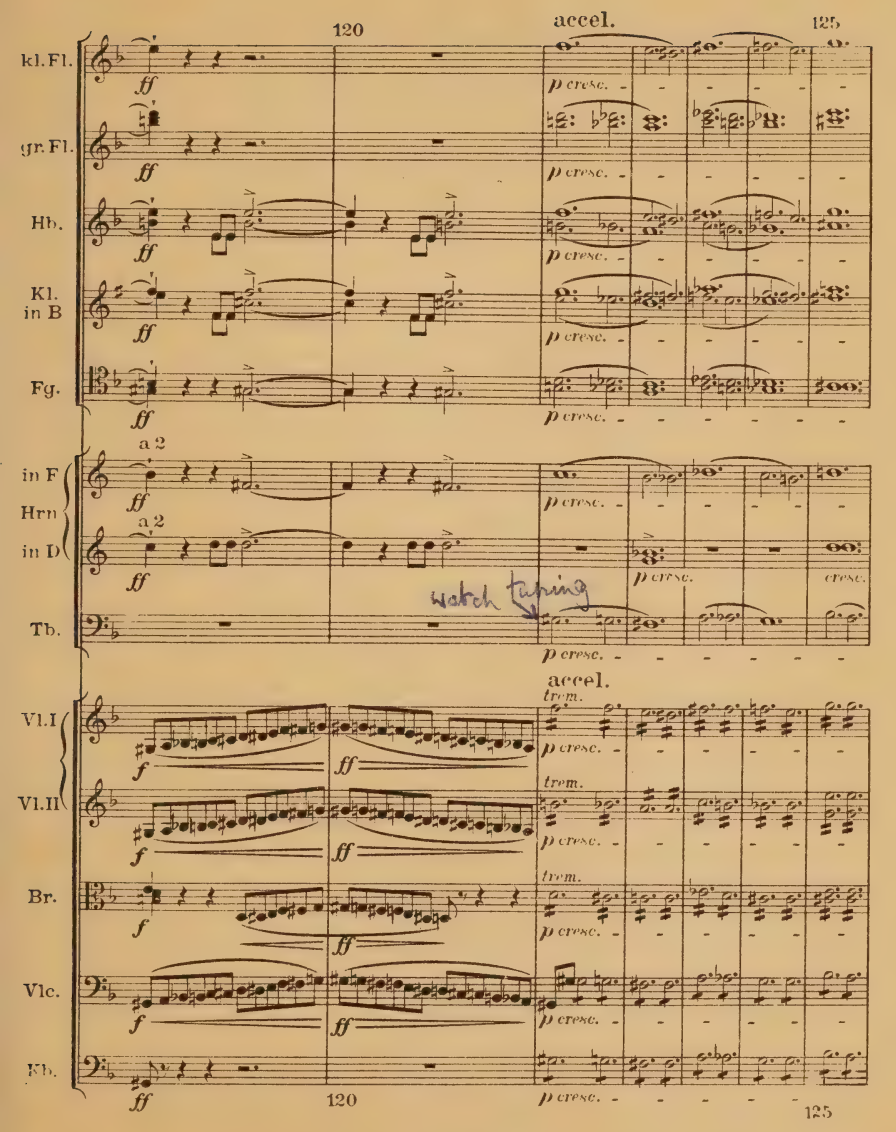

Tempo I
100
1.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
Tempo I
Vl. I
Vl. II
Br.
Vlc.
Kb.
p cresc.
cresc.
trem.
100

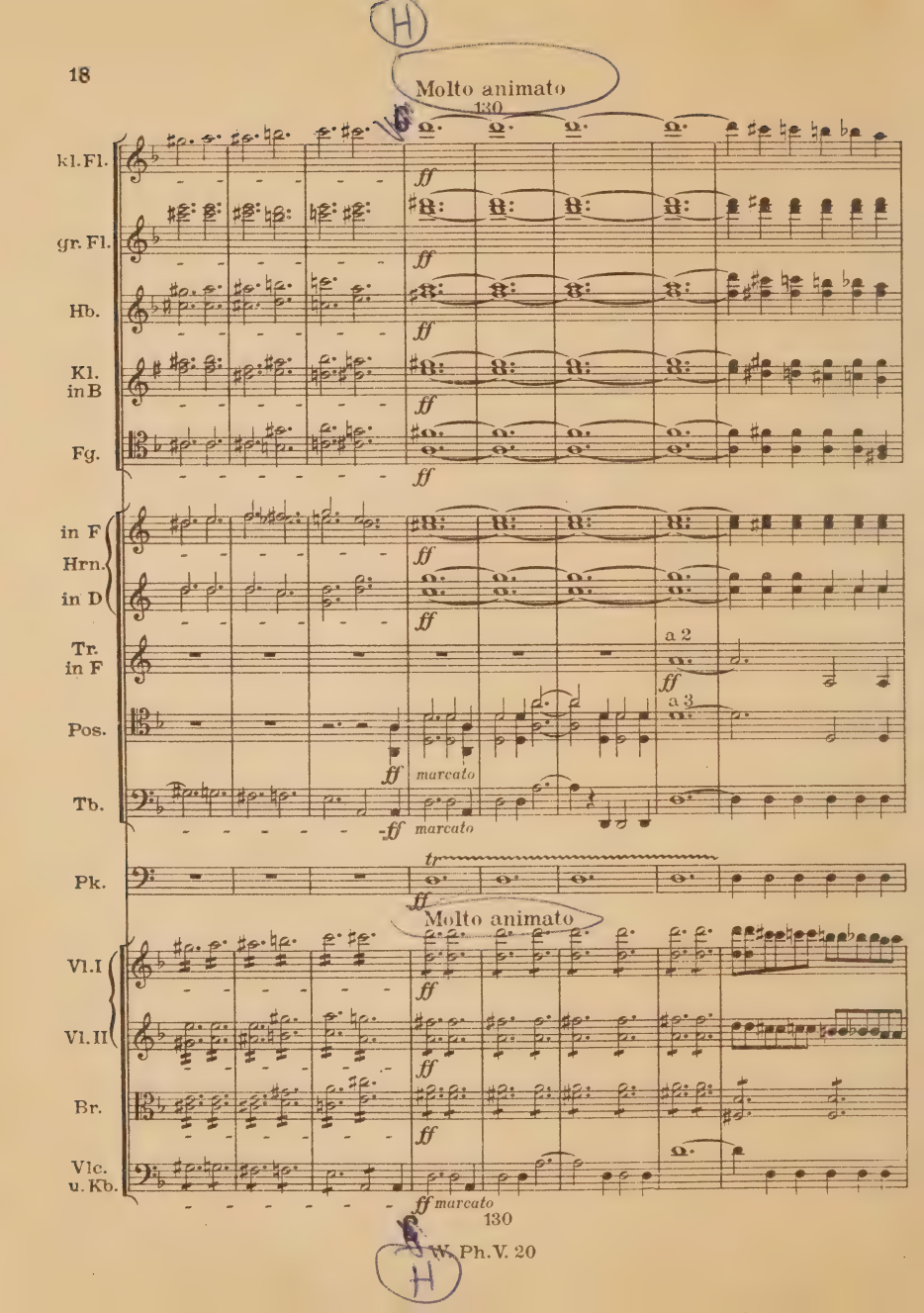

1.
105
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
a 2
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
dimin.
cresc.
p
f

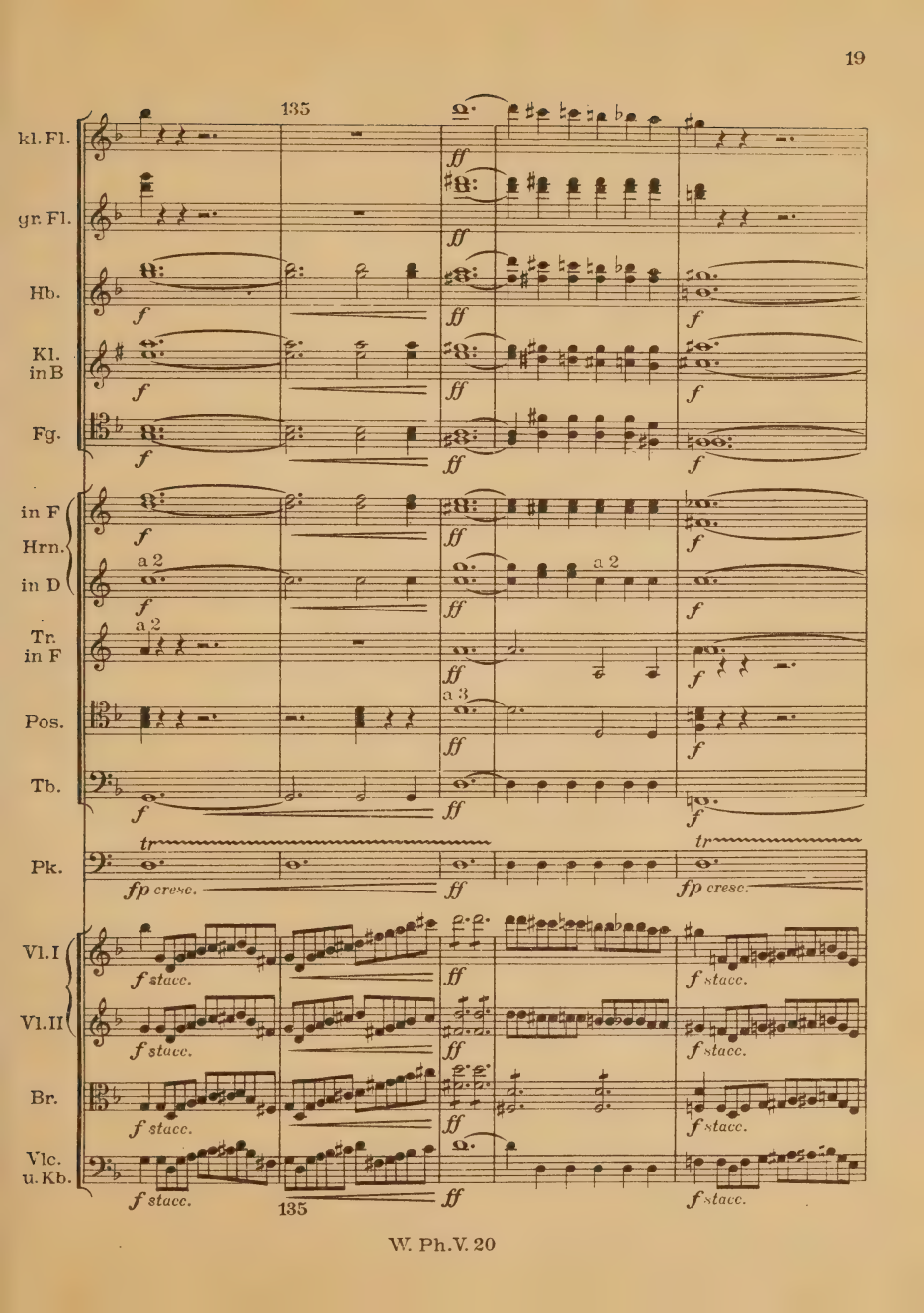

110
1.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Vl. I
Vl. II
Br.
Vlc.
Kb.
p
cresc.
f
dim.
trem.
110

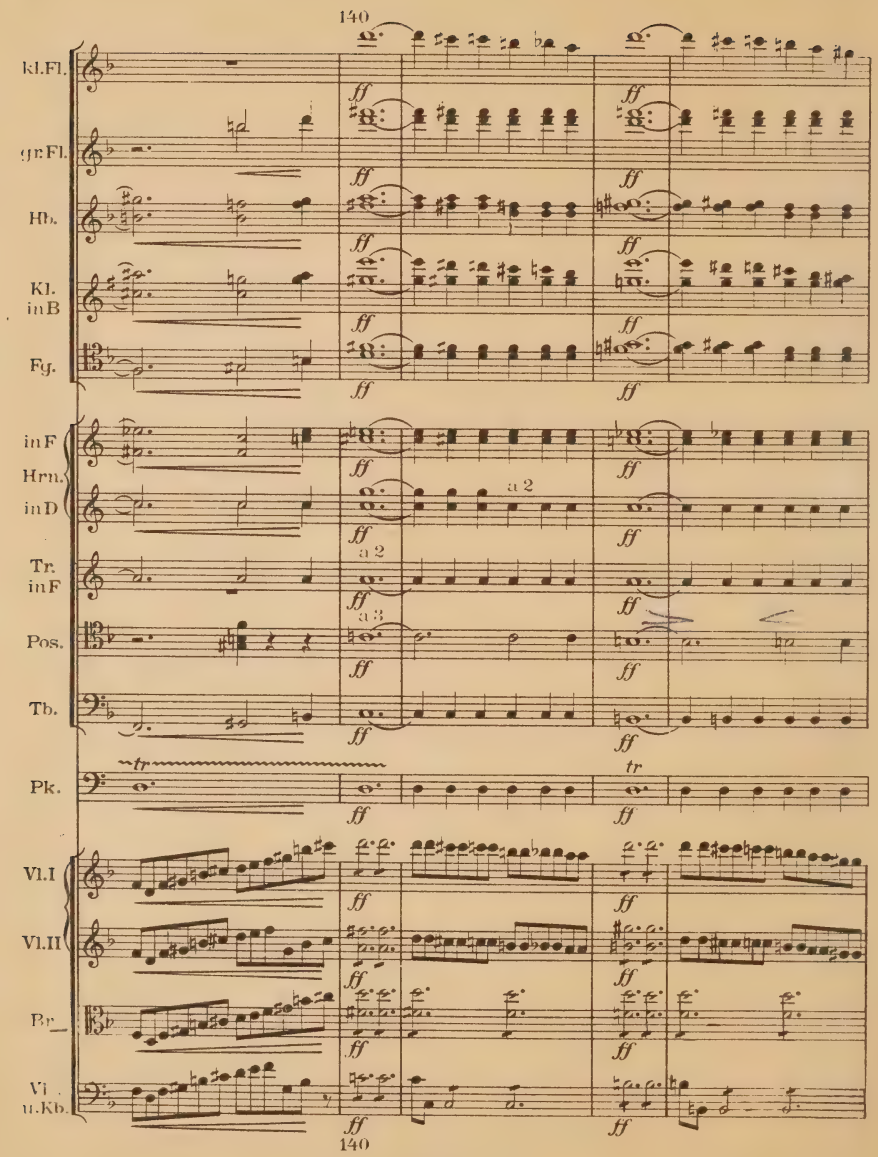

G
115
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Vl. I
Vl. II
Br.
Vlc.
Kb.
p cresc.
ff
f
a 2
div.
1.

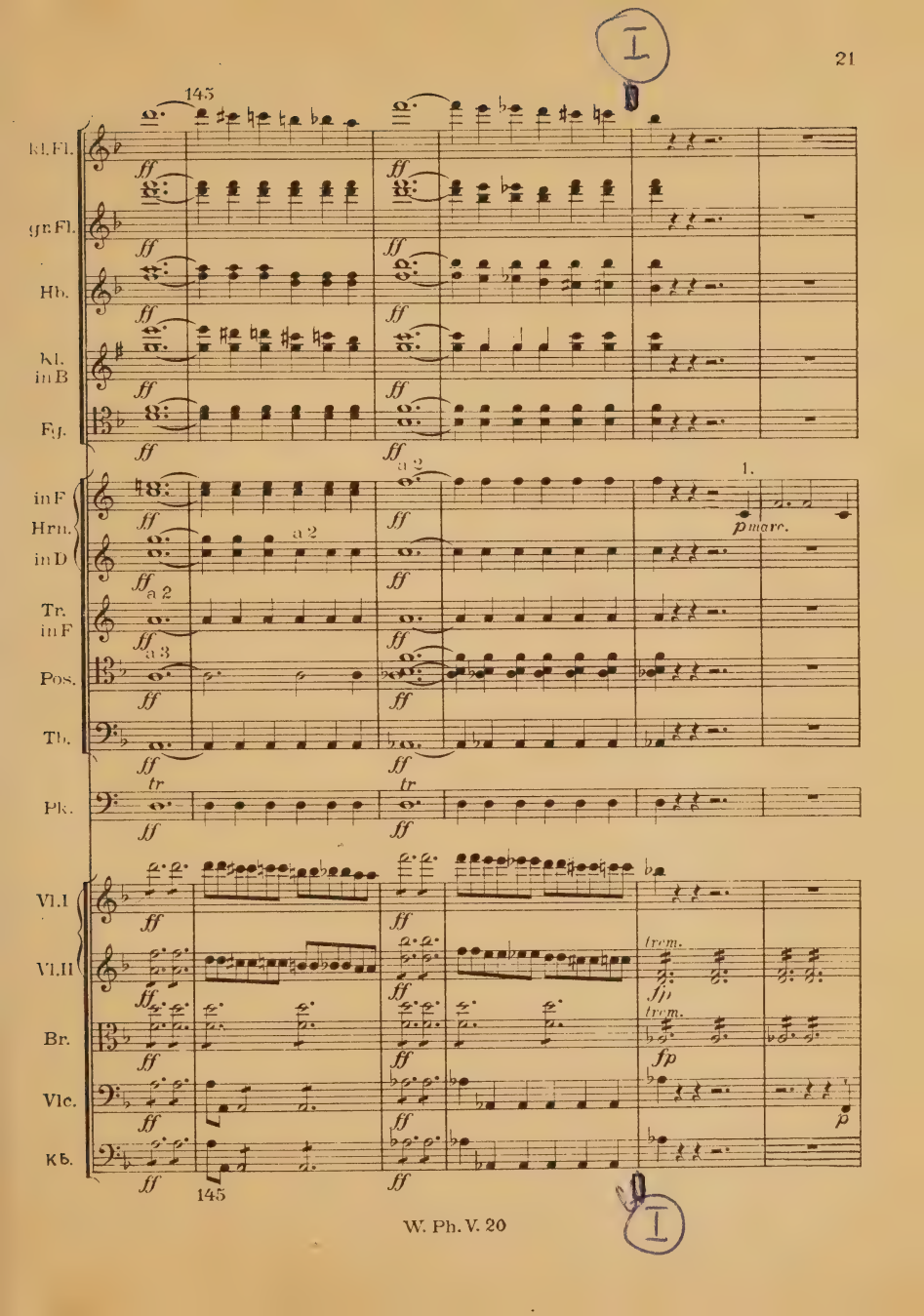

kl. Fl.
p cresc.
gr. Fl.
p cresc.
Hb.
p cresc.
Kl. in B
p cresc.
a 2
Fg.
p cresc.
a 2
in F
Hrn.
p cresc.
a 2
in D
p cresc.
Vl. I
f
p cresc.
Vl. II
f
p cresc.
Br.
ff
p cresc.
Vlc.
p cresc.
Kb.
p cresc.


120
accel.
125
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
ff
p cresc.
a 2
in F
Hrn
in D
watch tuning
cresc.
Tb.
accel.
trem.
Vl. I
Vl. II
Br.
Vlc.
Kb.
f


Molto animato
130
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc. u. Kb.
ff
a 2
a 3
marcato
tr
Molto animato
130


135
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc. u. Kb.
a 2
a 3
tr
fp cresc.
f stacc.
ff
f


140
kl.Fl.
gr.Fl.
Hb.
Kl.
in B
Fg.
in F
Hrn.
in D
a 2
Tr.
in F
a 2
Pos.
a 3
Tb.
Pk.
tr
Vl.I
Vl.II
Br.
Vl.
u.Kb.
ff
140

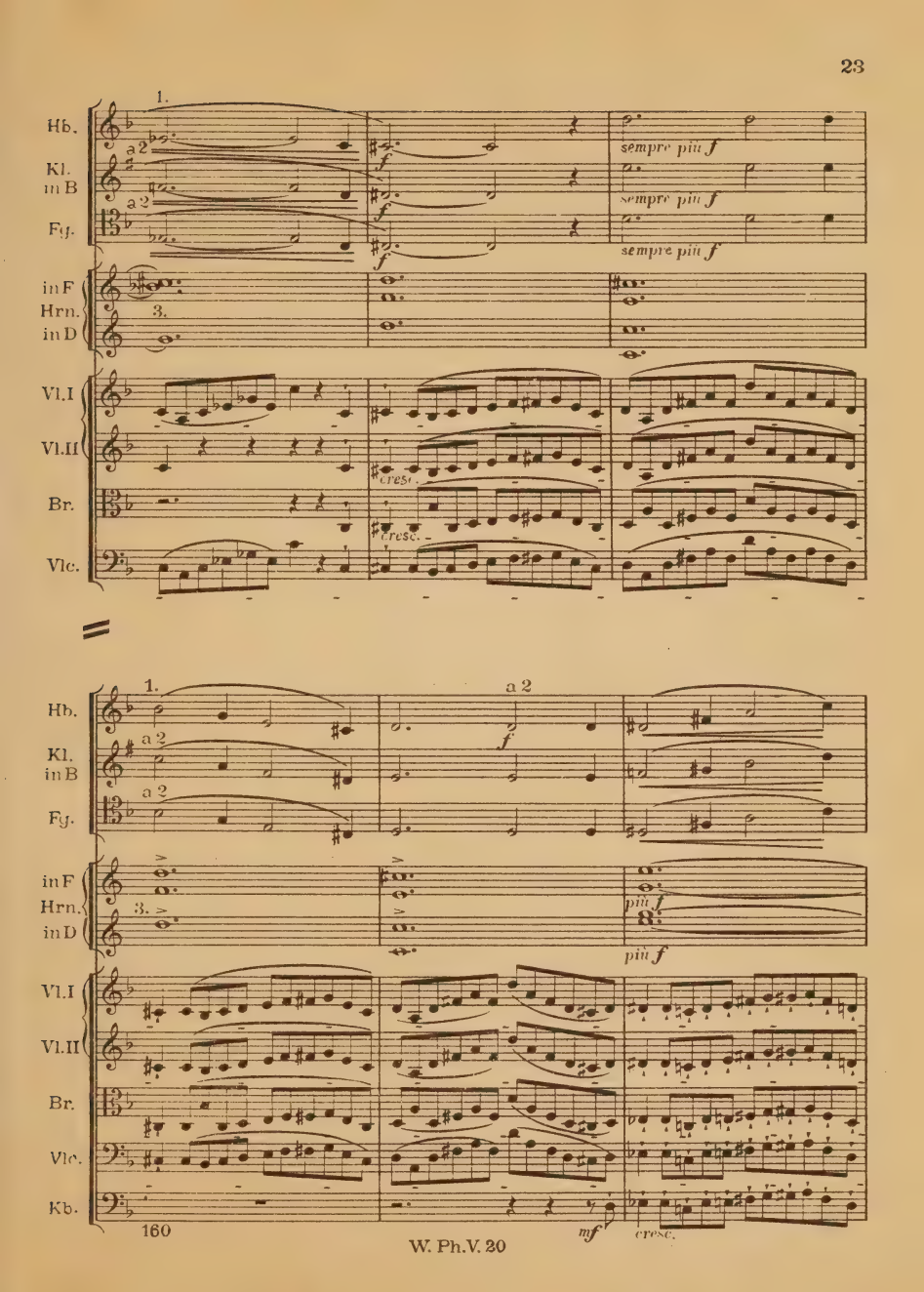

145
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
ff
a 2
a 3
1.
p marc.
tr
trem.
fp
p
145

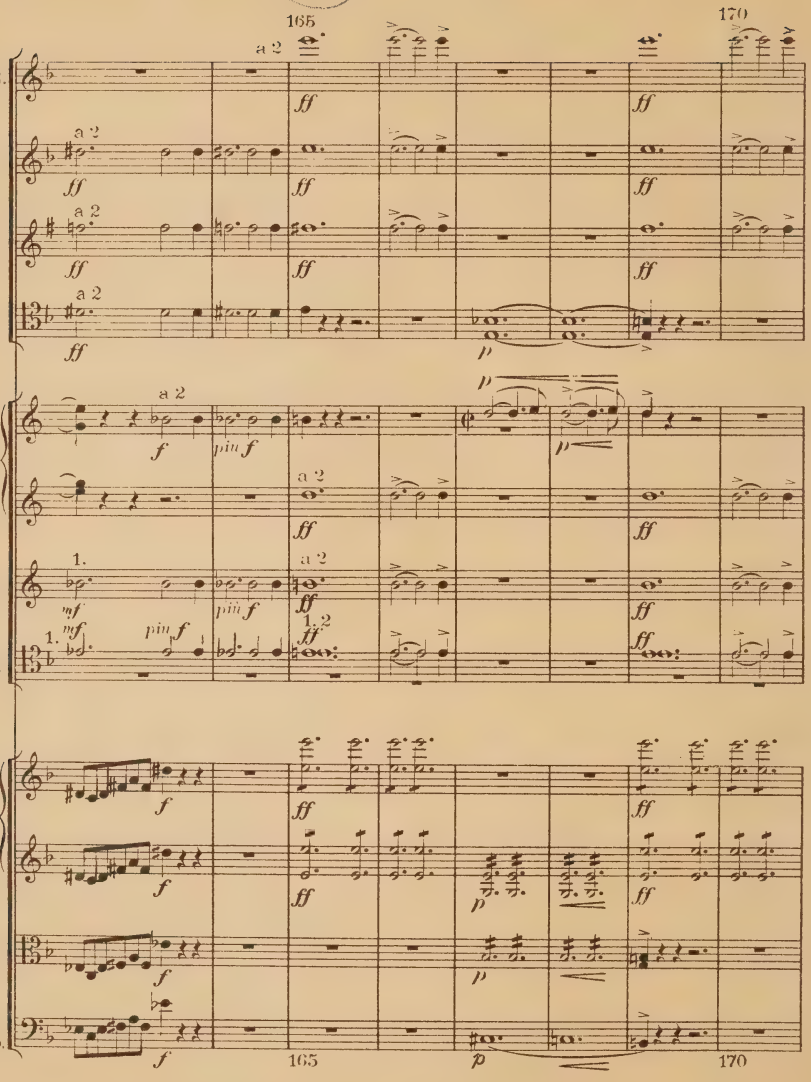
Kl. in B
Fg.
in F
Hrn.
in D
Vl. I
Vl. II
Br.
Vlc.

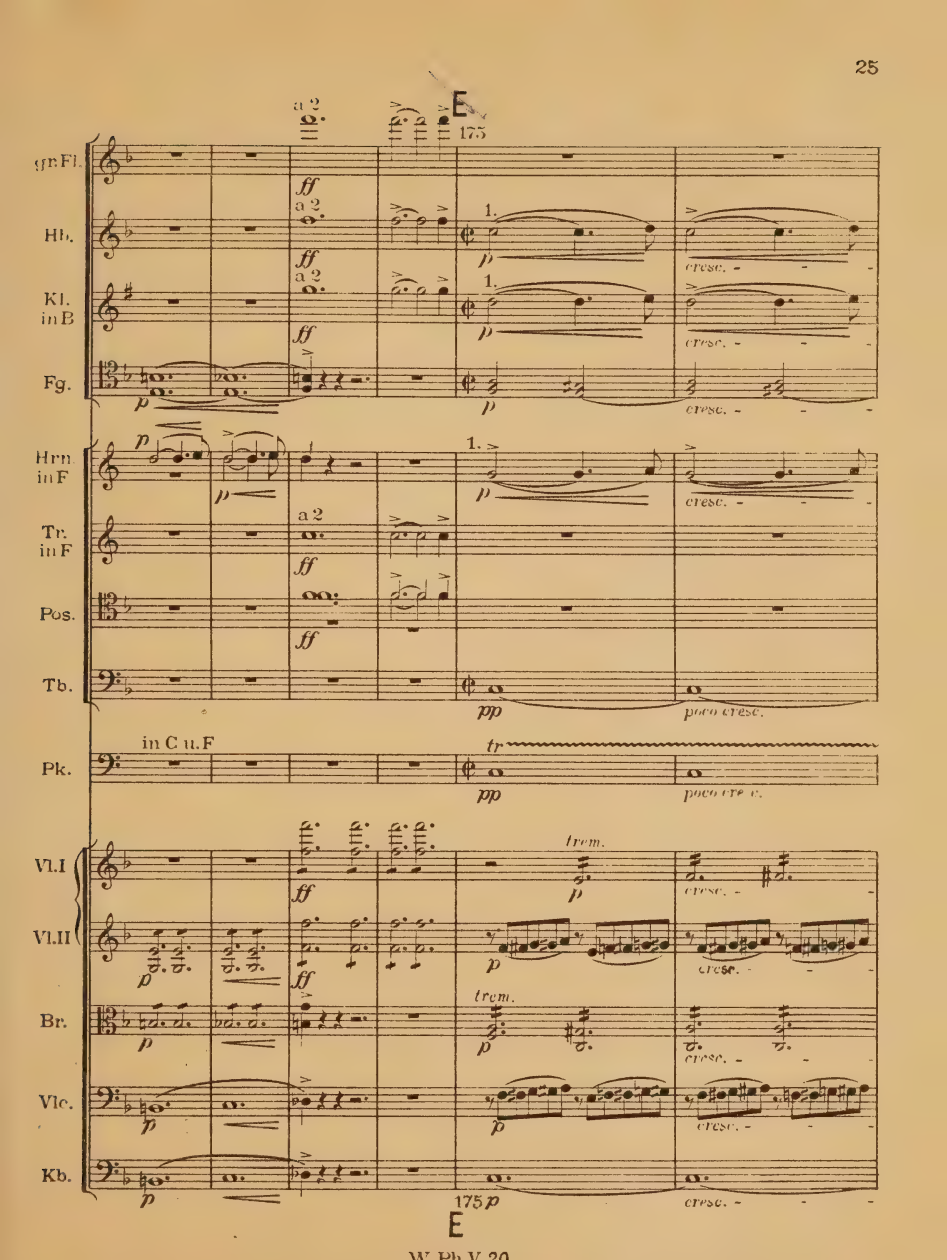
a 2
p molto espressivo
a 2
p molto espressivo
3.
p
p
p
più p
più p
150

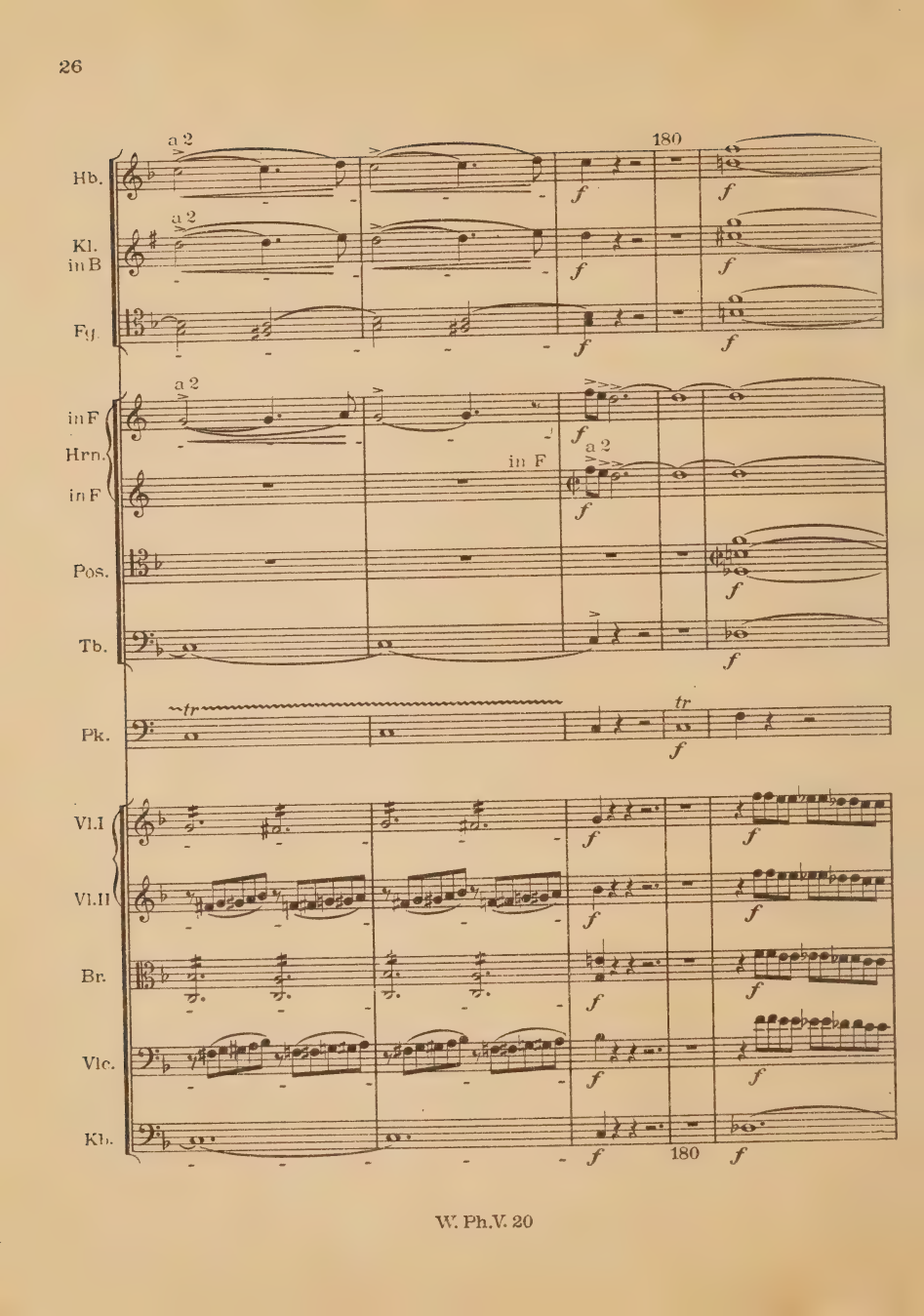
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Vl. I
Vl. II
Br.
Vlc.

1.
p molto espressivo
cresc.
a 2
cresc.
a 2
cresc.
3.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
p
p
cresc.
155


1.
Hb.
a 2
Kl. in B
a 2
Fg.
f
sempre più f
in F
Hrn.
in D
3.
Vl.I
Vl.II
cresc.
Br.
Vlc.
a 2
più f
Kb.
160
mf
cresc.


165
170
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Vl. I
Vl. II
Br.
Vlc. u. Kb.
a 2
1.
1. 2
ff
f
p
mf
più f


E
175
gr. Fl.
Hb.
Kl. in B
Fg.
Hrn in F
Tr. in F
Pos.
Tb.
Pk.
in C u. F
Vl. I
Vl. II
Br.
Vlc.
Kb.
a 2
ff
p
pp
1.
cresc.
poco cresc.
tr
trem.
175 p
E


Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Pos.
Tb.
Pk.
Vl.I
Vl.II
Br.
Vlc.
Kb.
a 2
in F
tr
180
f

L

185

Hb.

Kl. in B

Fg.

a 2

in F

Hrn.

a 2

in F

Pos.

Tb.

Pk.

tr

Vl. I

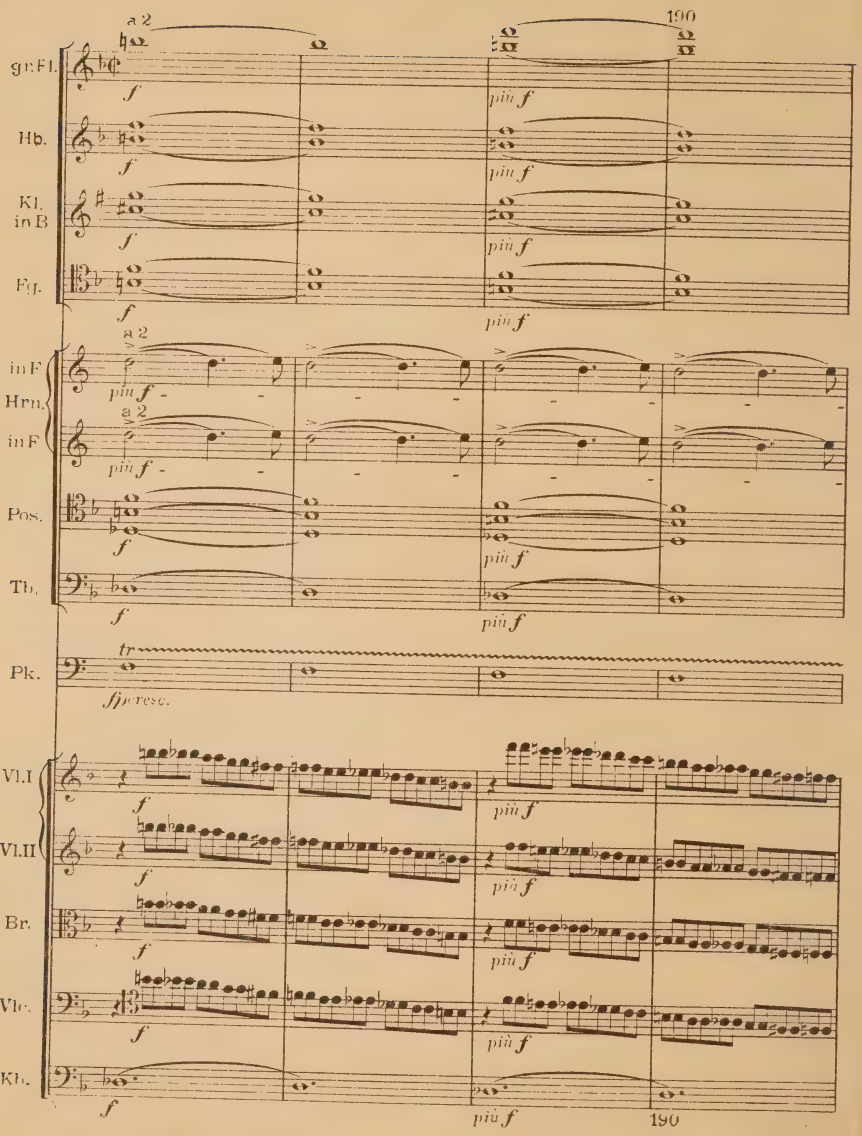
Vl. II

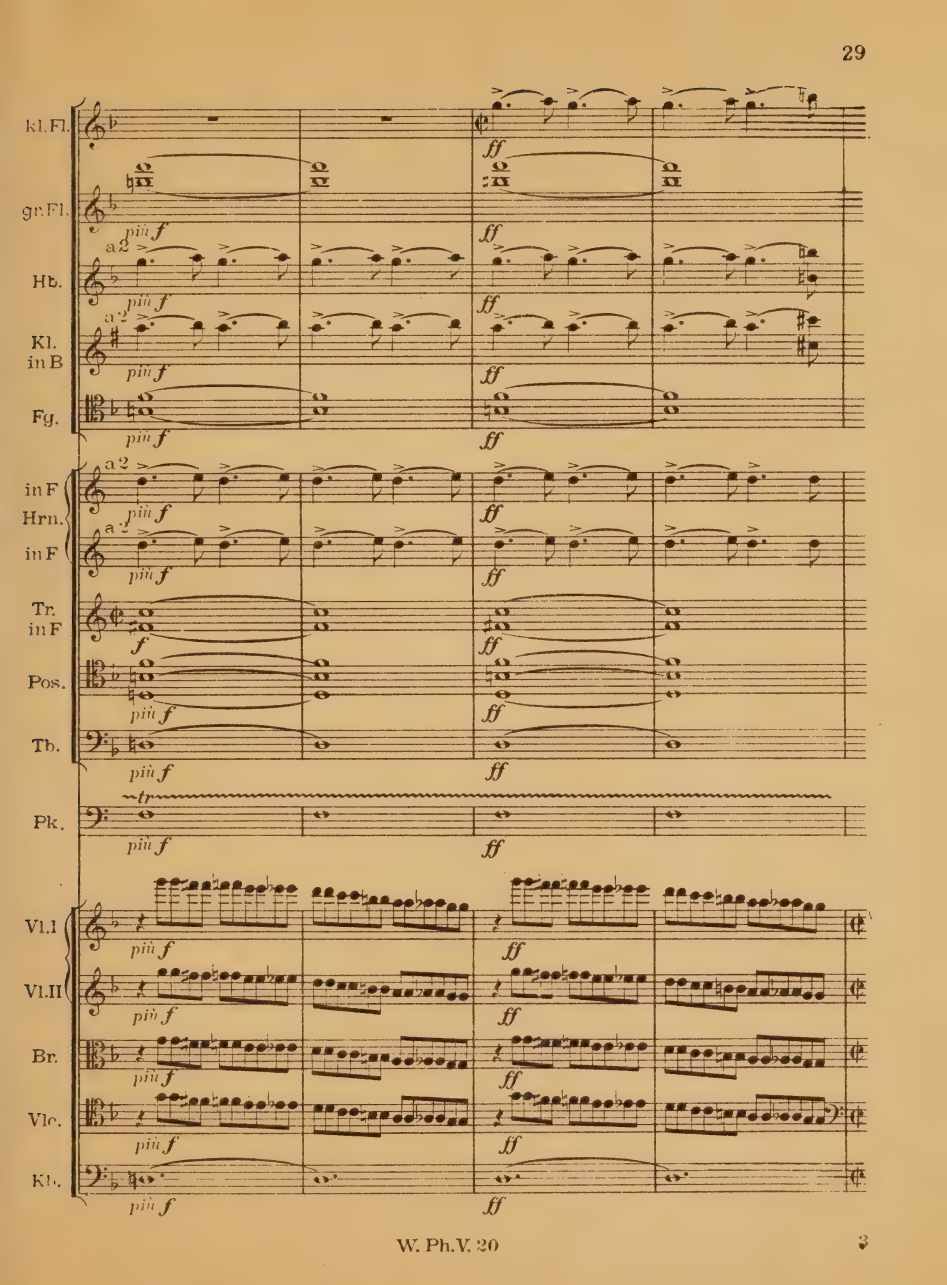
Br.

Vlc.

Kb.

185


a 2
190
gr. Fl.
f
più f
Hb.
f
più f
Kl. in B
f
più f
Fg.
f
più f
a 2
in F
Hrn.
più f
a 2
in F
più f
Pos.
f
più f
Tb.
f
più f
tr
Pk.
sfp cresc.
Vl. I
f
più f
Vl. II
f
più f
Br.
f
più f
Vlc.
f
più f
Kb.
f
più f
190


kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
a 2
più f
ff
f
tr

2

195 200

kl.Fl.

gr.Fl.

Hb.

Kl. in B

Fg.

in F Hrn. in F

Tr. in F

Pos.

Tb.

Pk.

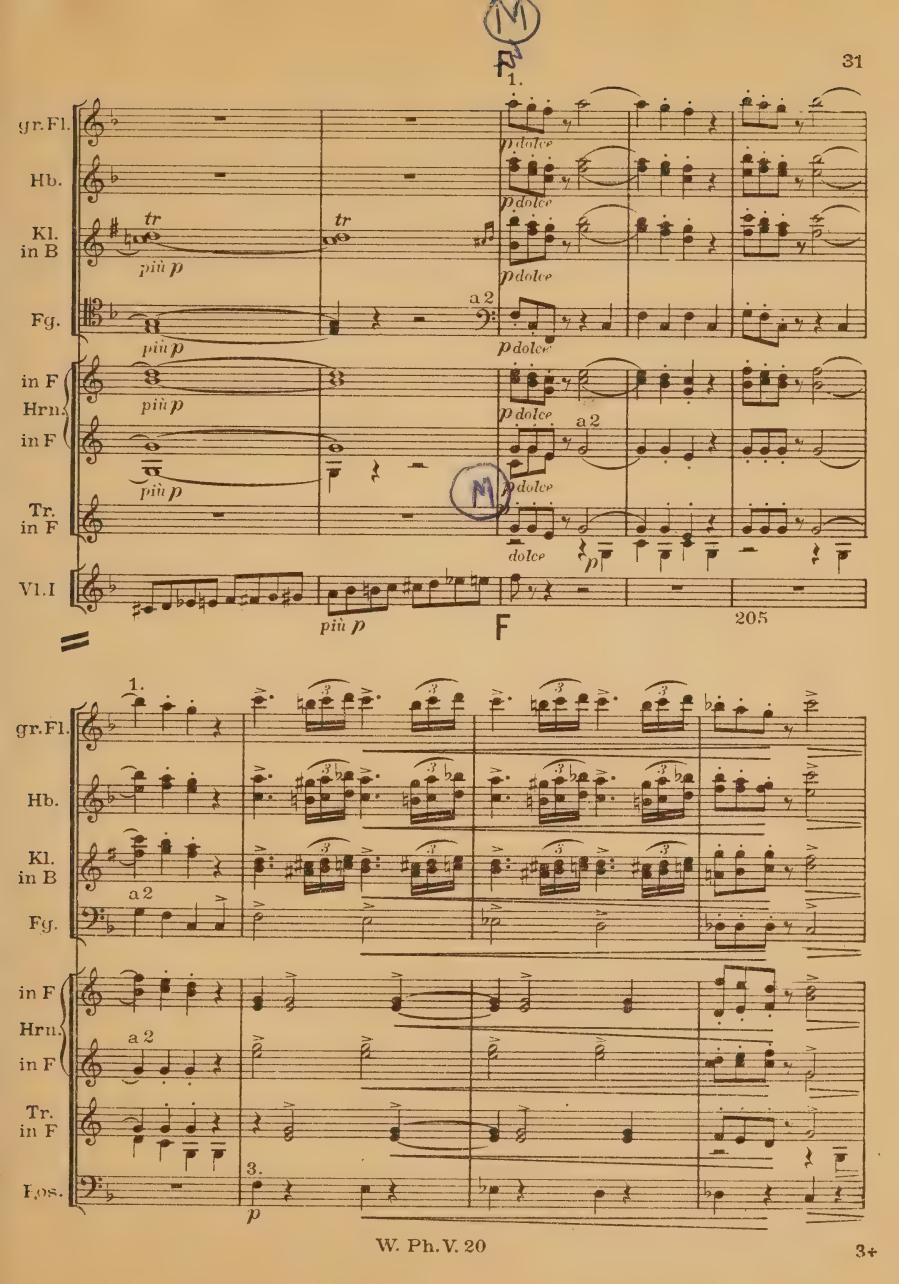
Vl.I Vl.II

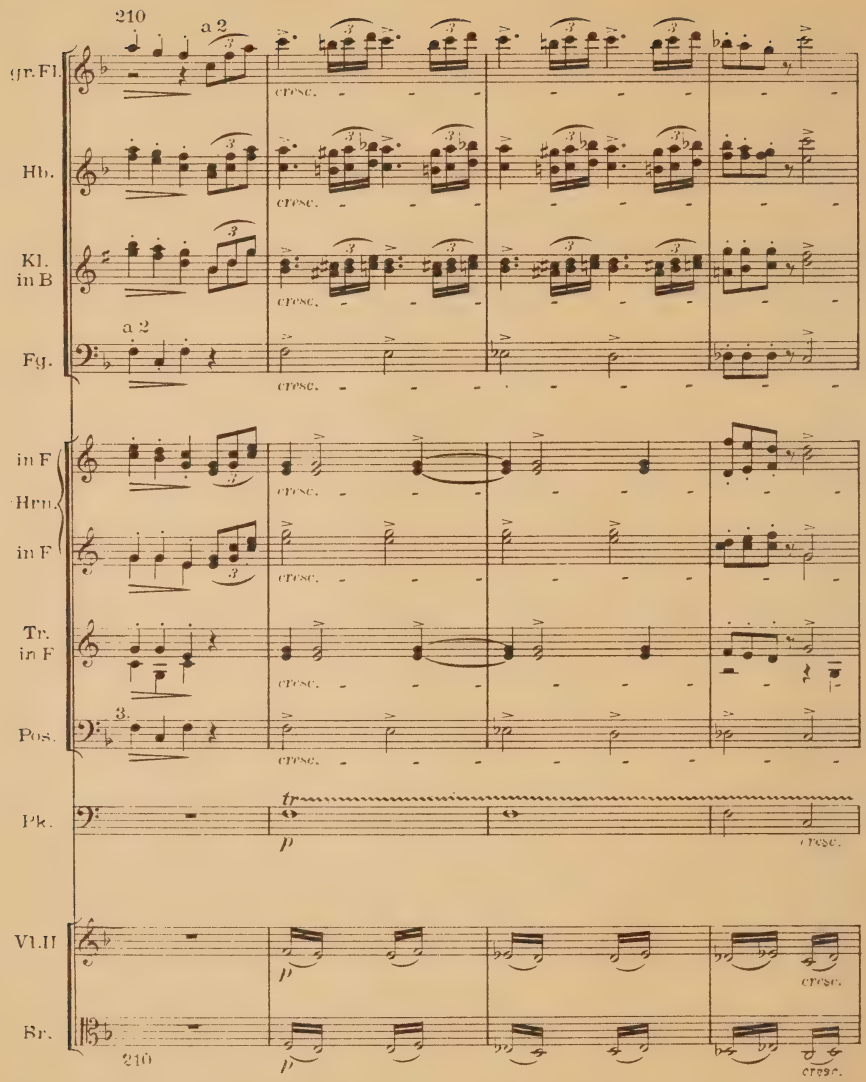
Br.

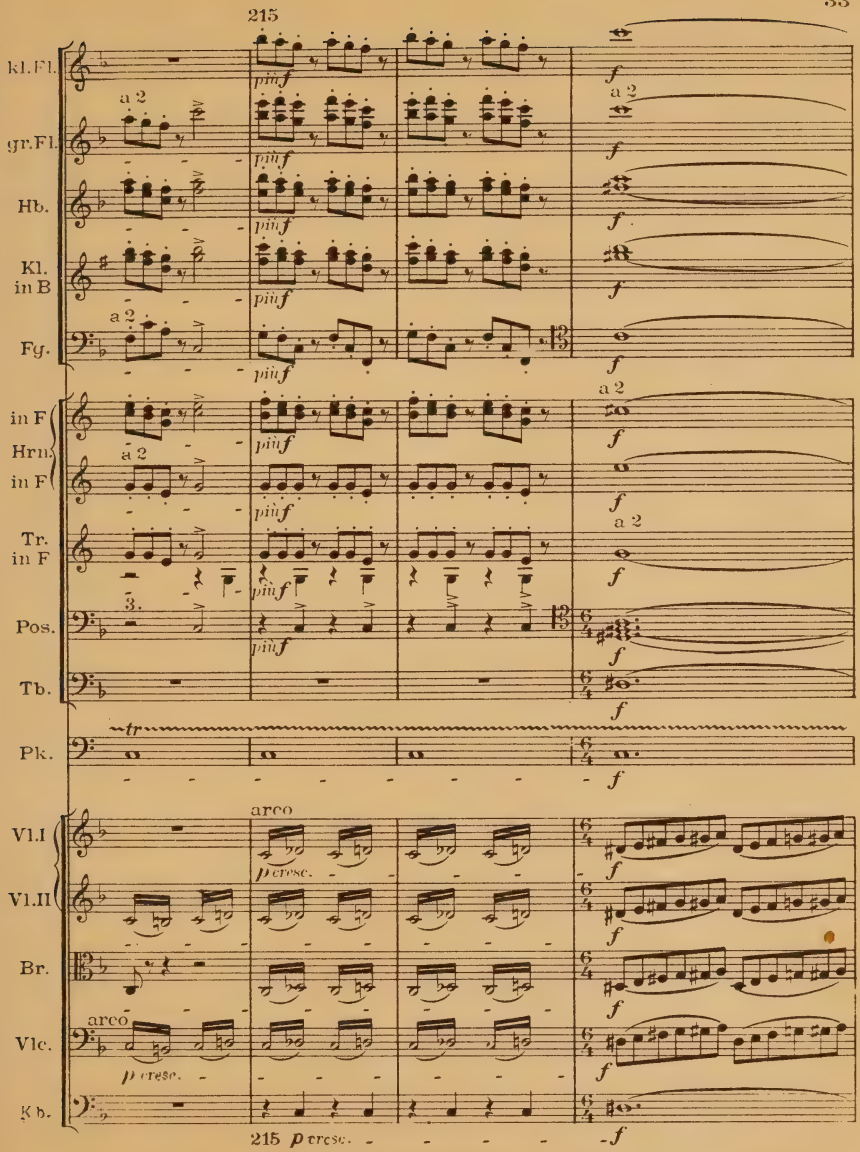
Vlc.

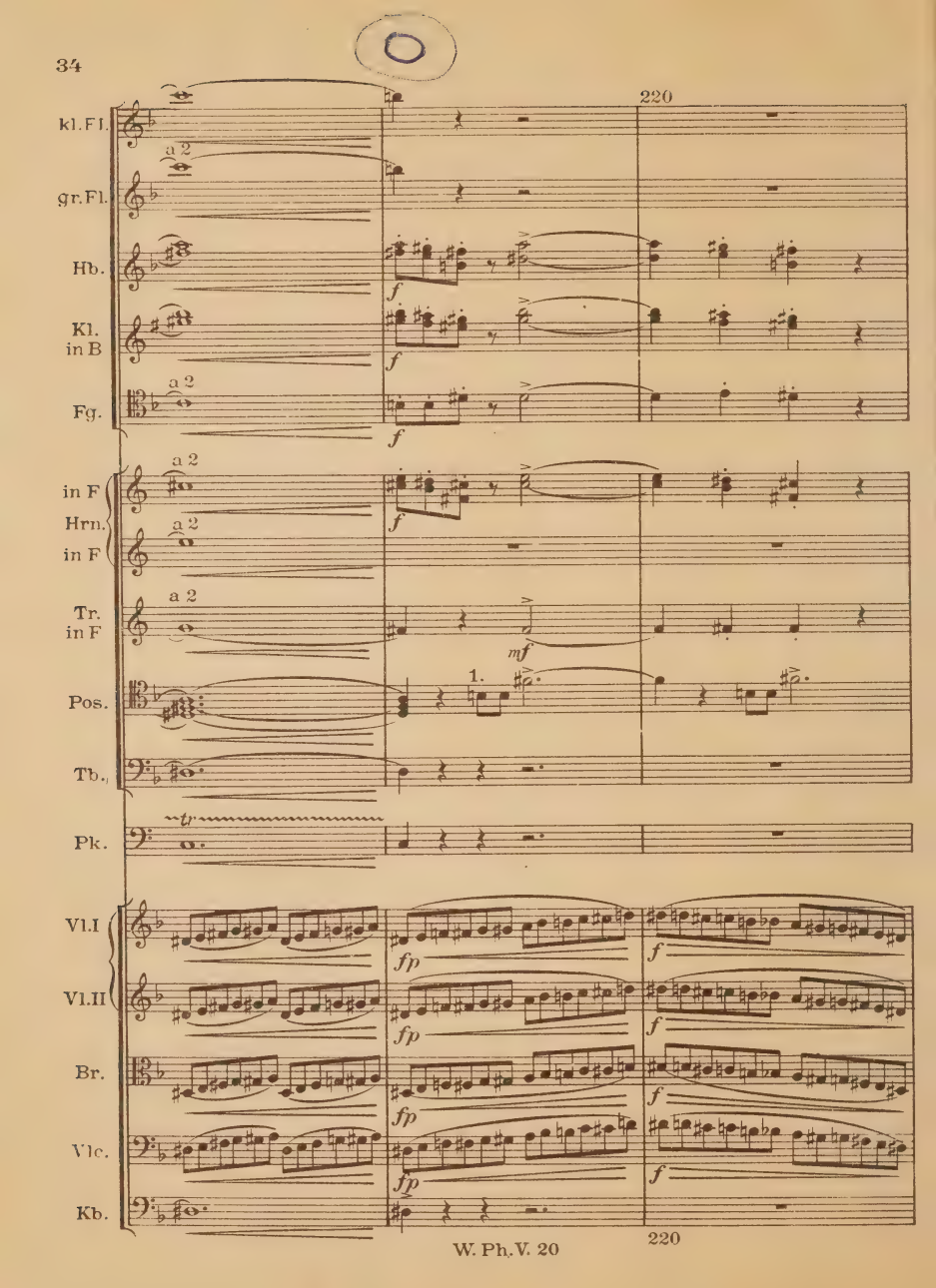
Kb.

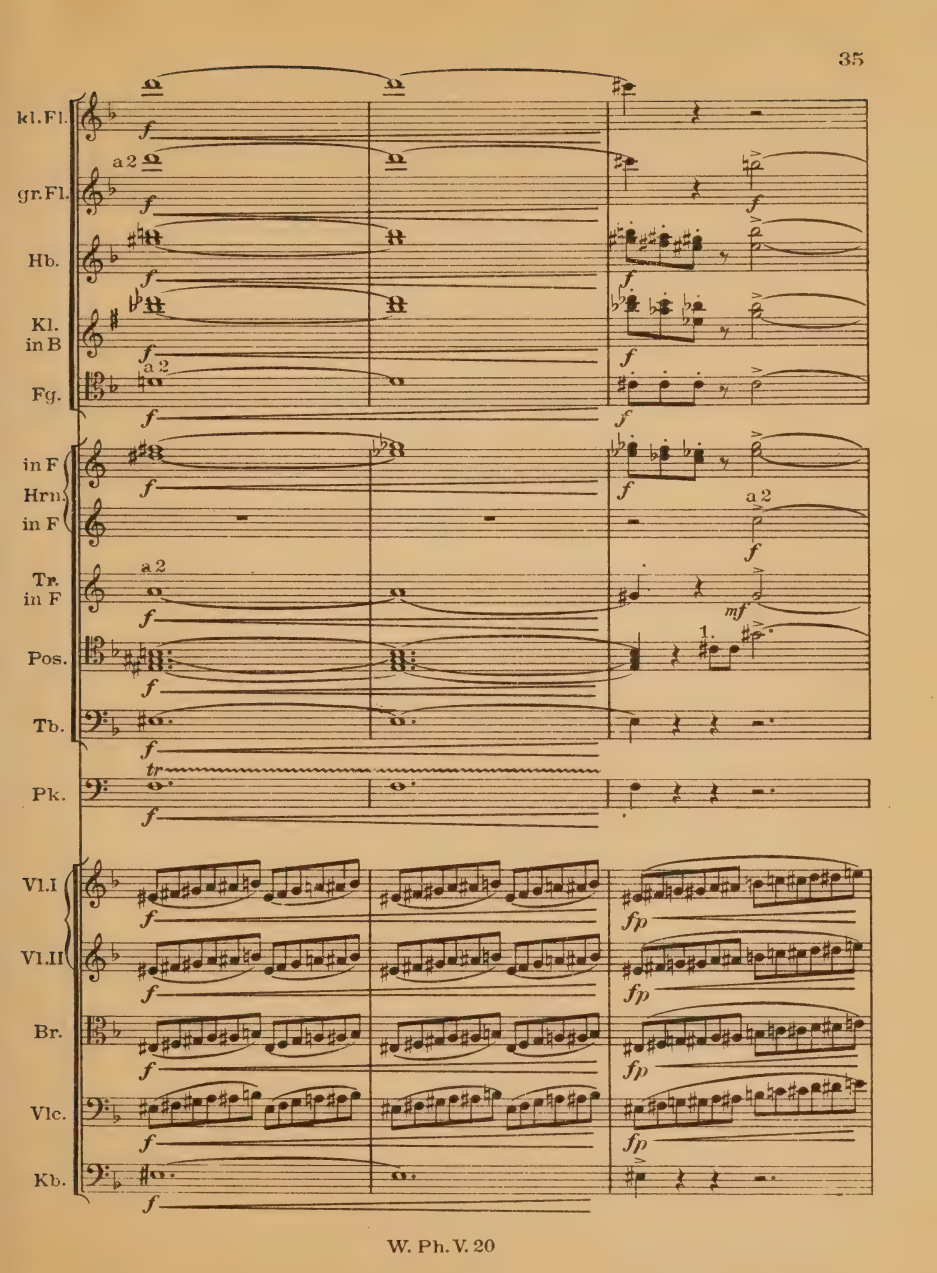
ff a 2 tr dim. pizz.

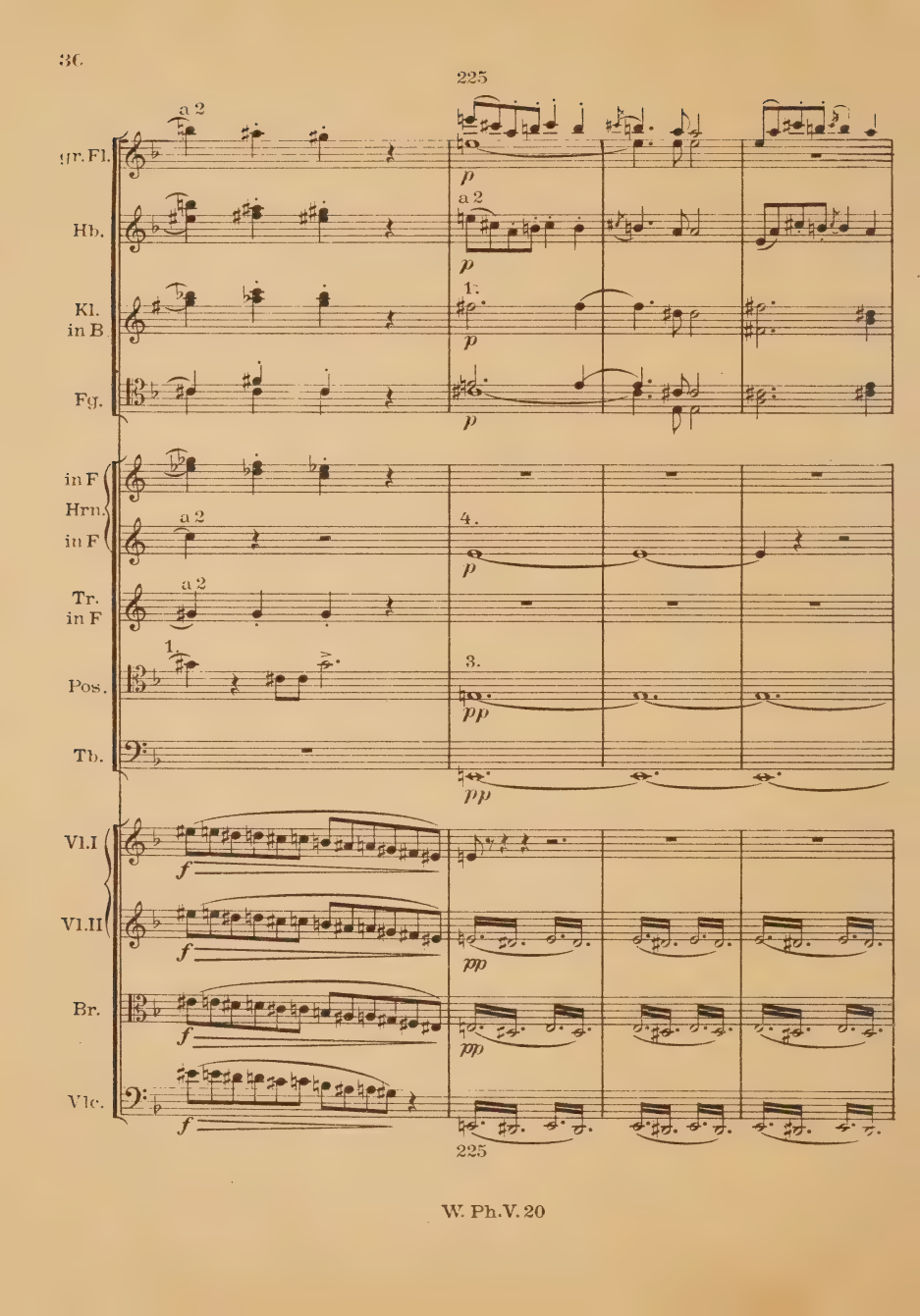

1.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Tr. in F
Vl. I
tr
più p
p dolce
a 2
dolce
p
F
205
3.
Pos.

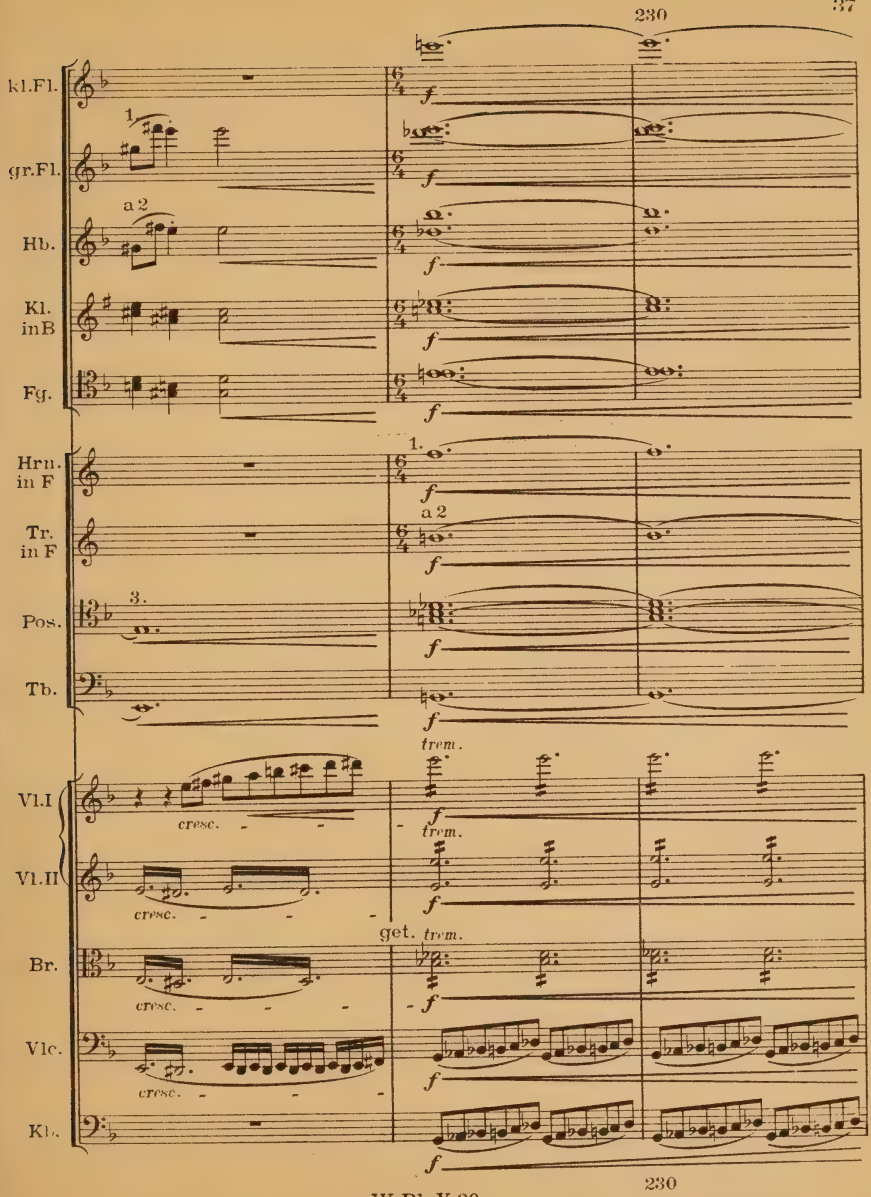

210
a 2
gr. Fl.
Hb.
Kl. in B
a 2
Fg.
in F
Hrn.
in F
Tr. in F
Pos.
Pk.
Vl. II
Br.
210
cresc.
p
tr

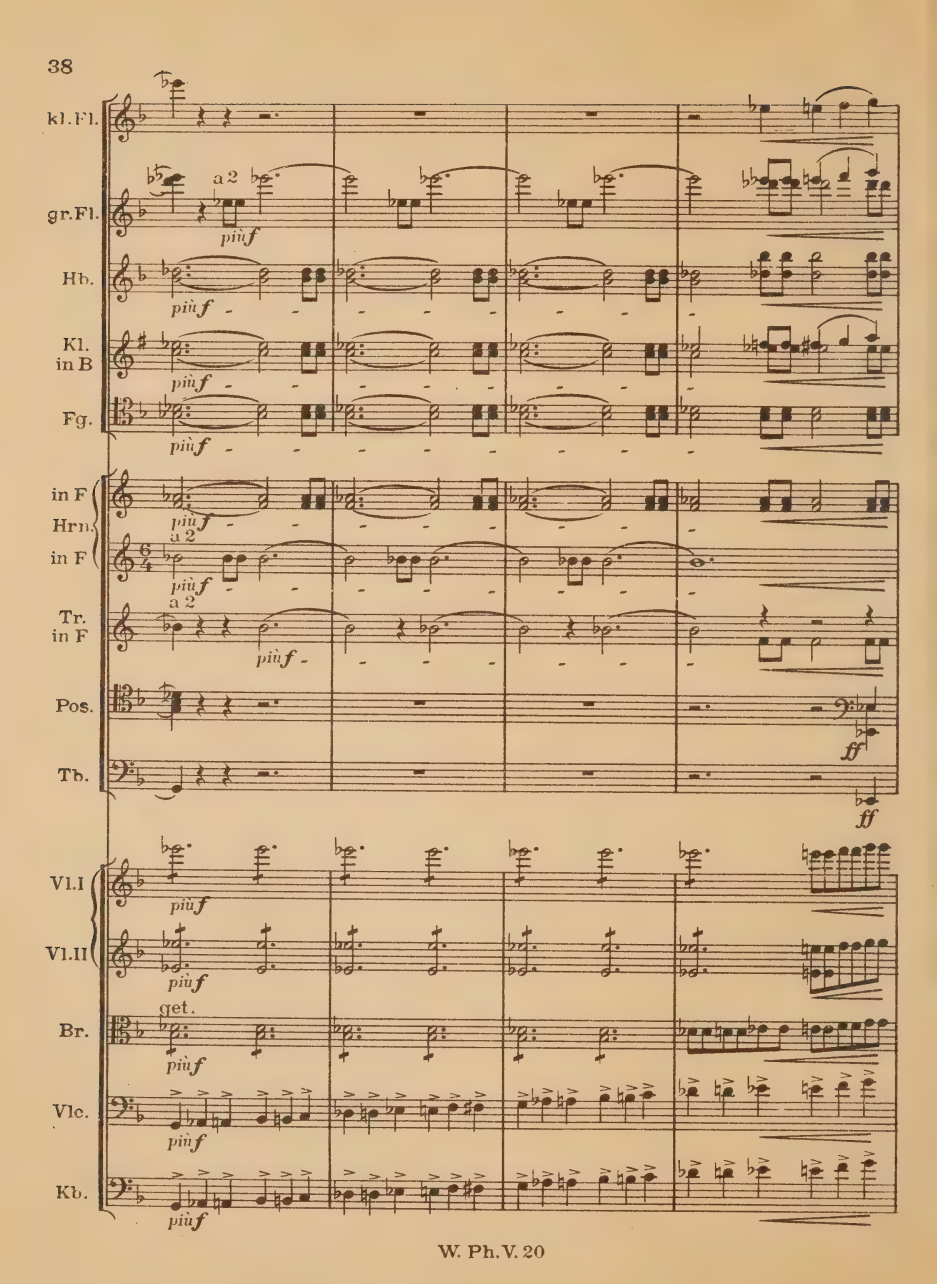

215
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn. in F
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
a 2
più f
f
tr
arco
p cresc.
215 p cresc.

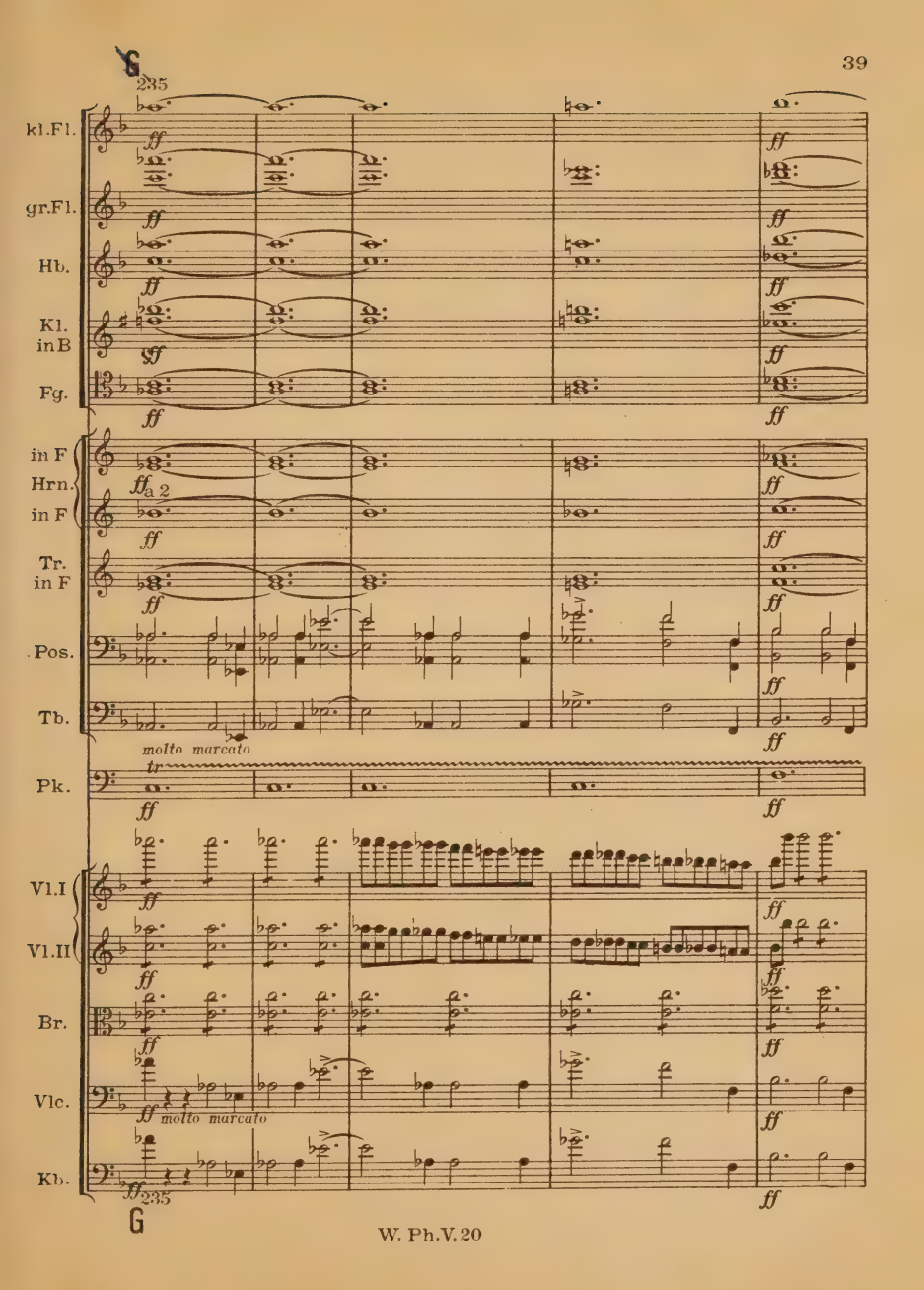

220
kl. Fl.
a 2
gr. Fl.
Hb.
f
Kl. in B
f
a 2
Fg.
f
a 2
in F
Hrn.
f
a 2
in F
a 2
Tr. in F
mf
1.
Pos.
Tb.
tr
Pk.
Vl. I
fp
f
Vl. II
fp
f
Br.
fp
f
Vlc.
fp
f
Kb.
220

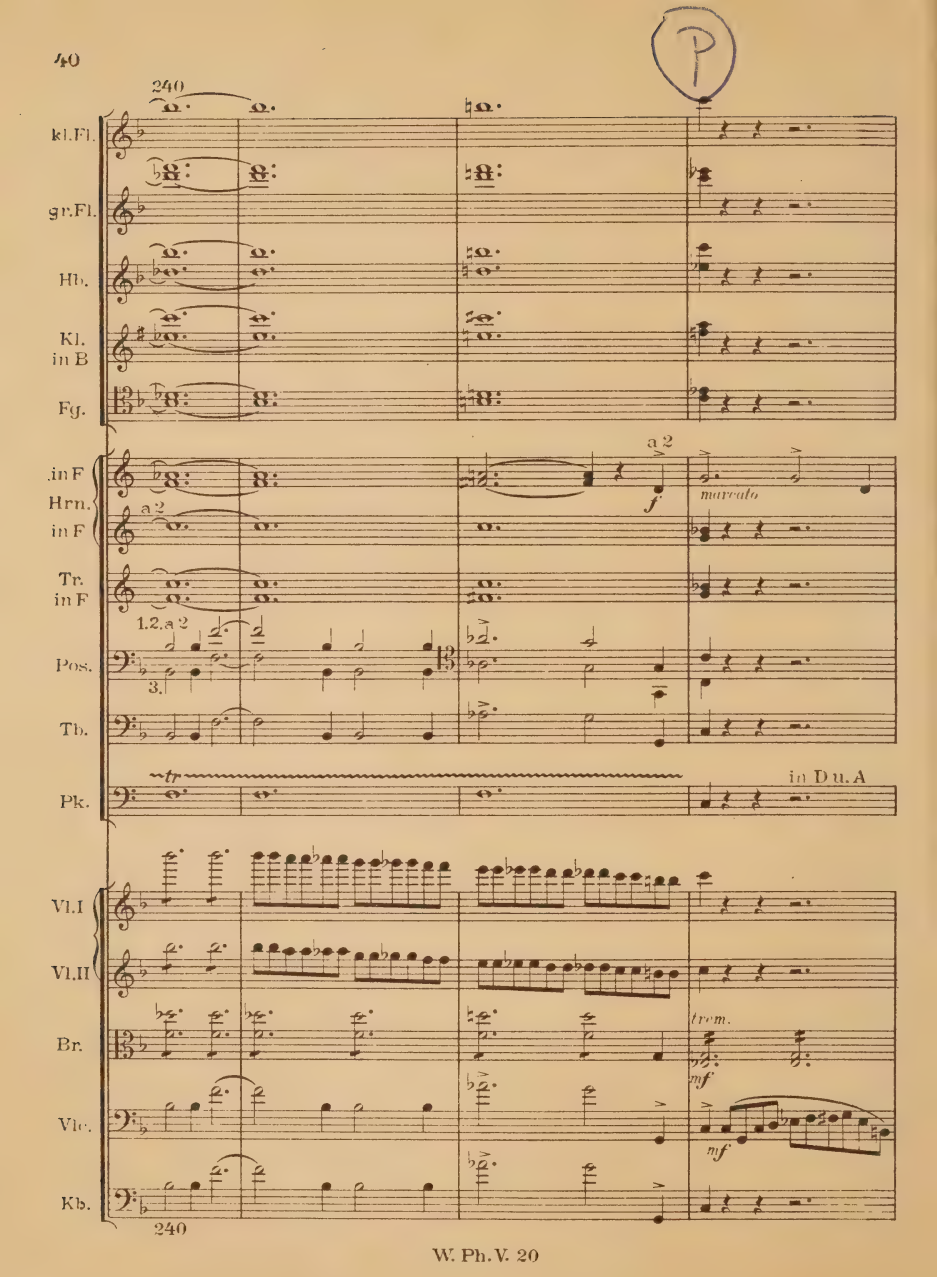

kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Tr. in F
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
a 2
f
fp
mf
tr

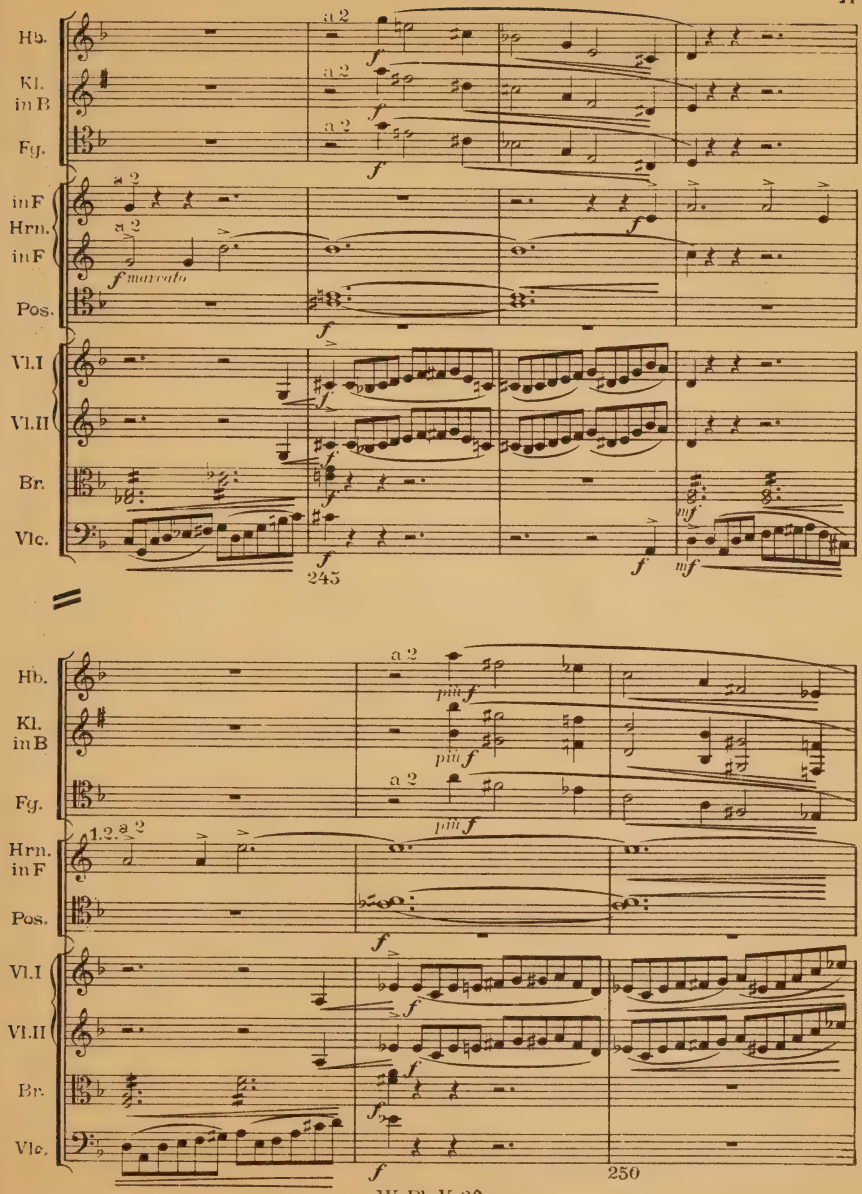

225
gr. Fl.
a 2
p
Hb.
a 2
p
Kl. in B
1.
p
Fg.
p
in F
Hrn.
in F
a 2
4.
p
Tr. in F
a 2
Pos.
1.
3.
pp
Tb.
pp
Vl. I
f
Vl. II
f
pp
Br.
f
pp
Vlc.
f
225

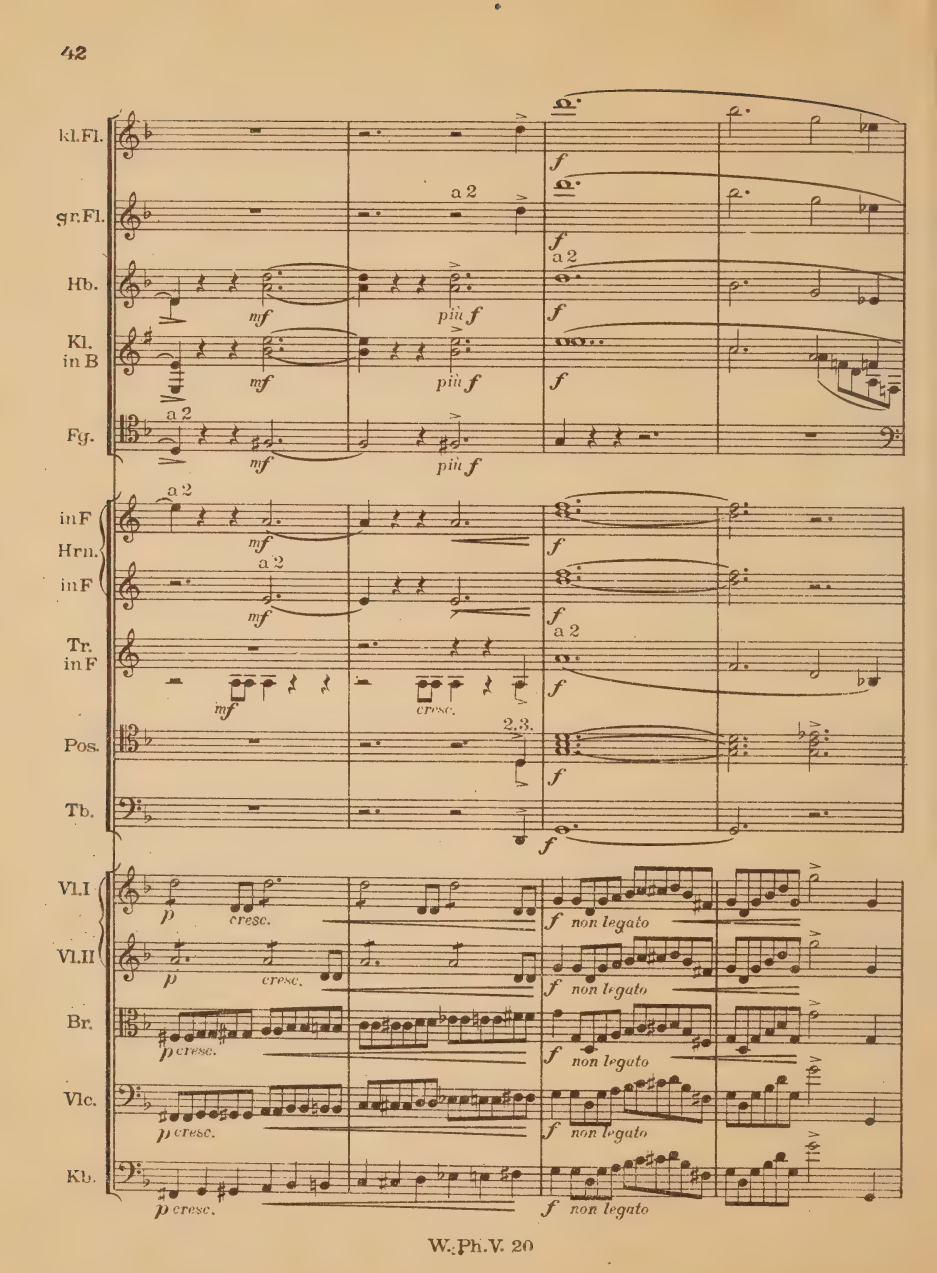

230
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
Hrn. in F
Tr. in F
Pos.
Tb.
Vl.I
Vl.II
Br.
Vlc.
Kb.
a 2
1.
3.
trem.
cresc.
get.
f
230

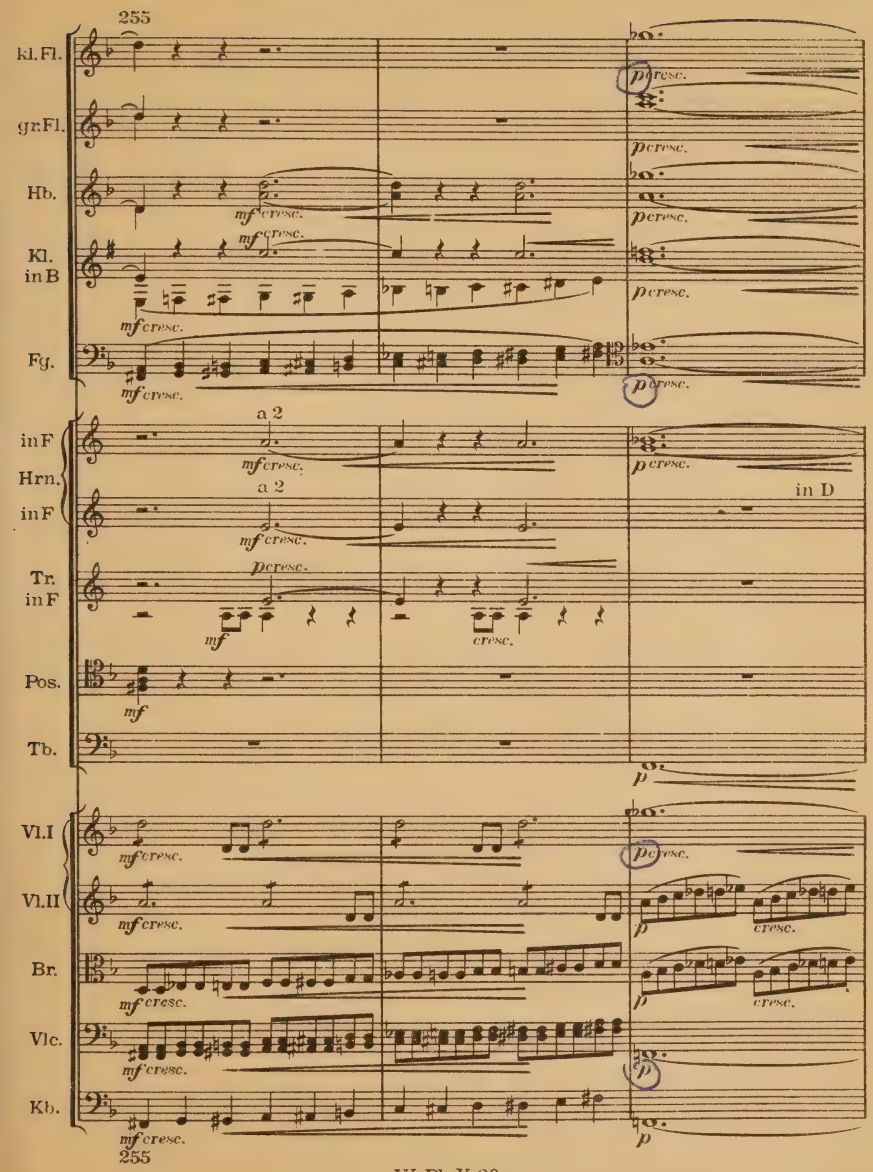

kl.Fl.
gr.Fl.
a 2
più f
Hb.
più f
Kl. in B
più f
Fg.
più f
in F
Hrn.
più f
a 2
in F
più f
Tr. in F
a 2
più f
Pos.
ff
Tb.
ff
Vl.I
più f
Vl.II
più f
get.
Br.
più f
Vlc.
più f
Kb.
più f

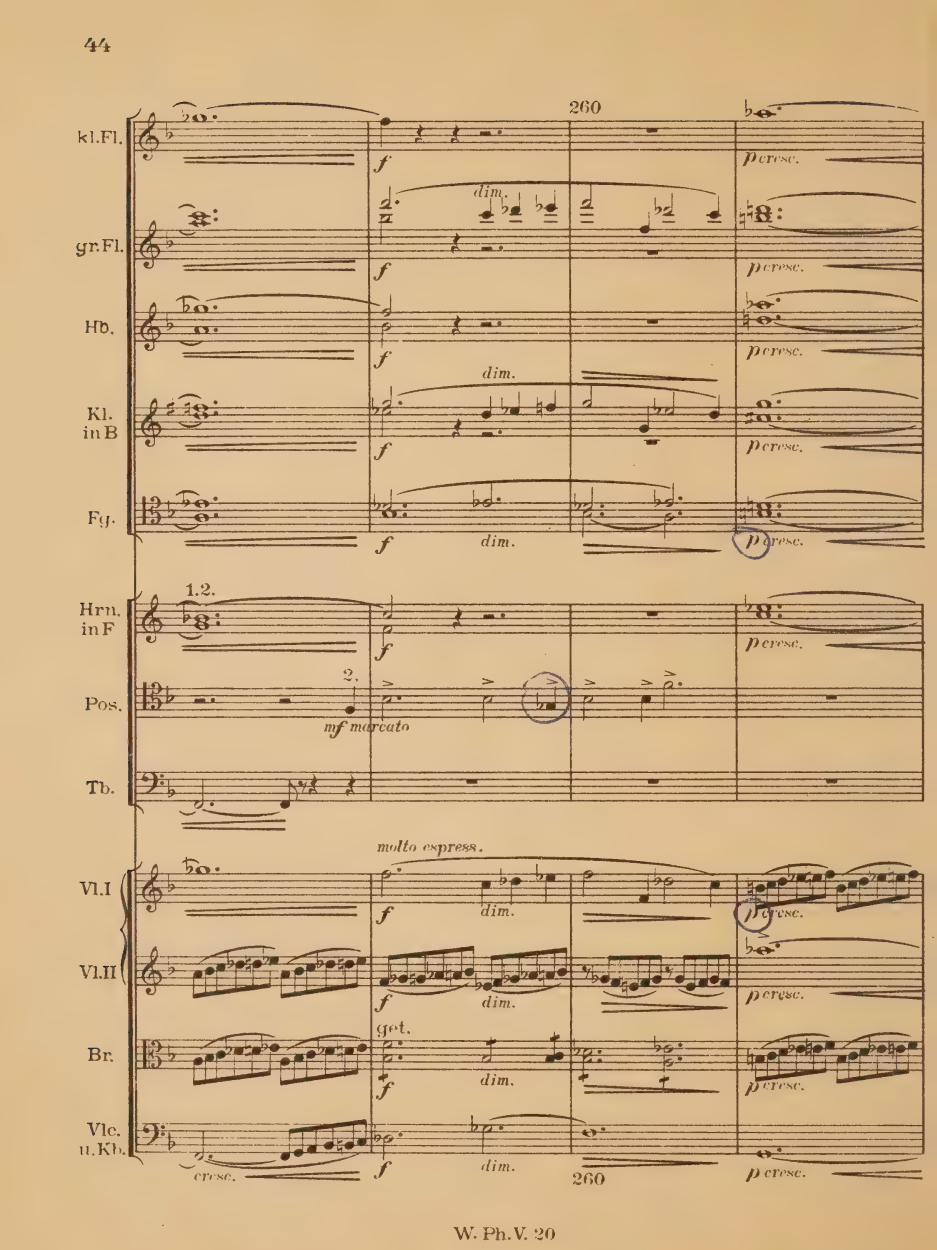

235
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in F
a 2
Tr. in F
Pos.
Tb.
molto marcato
Pk.
tr
Vl.I
Vl.II
Br.
Vlc.
molto marcato
Kb.
235

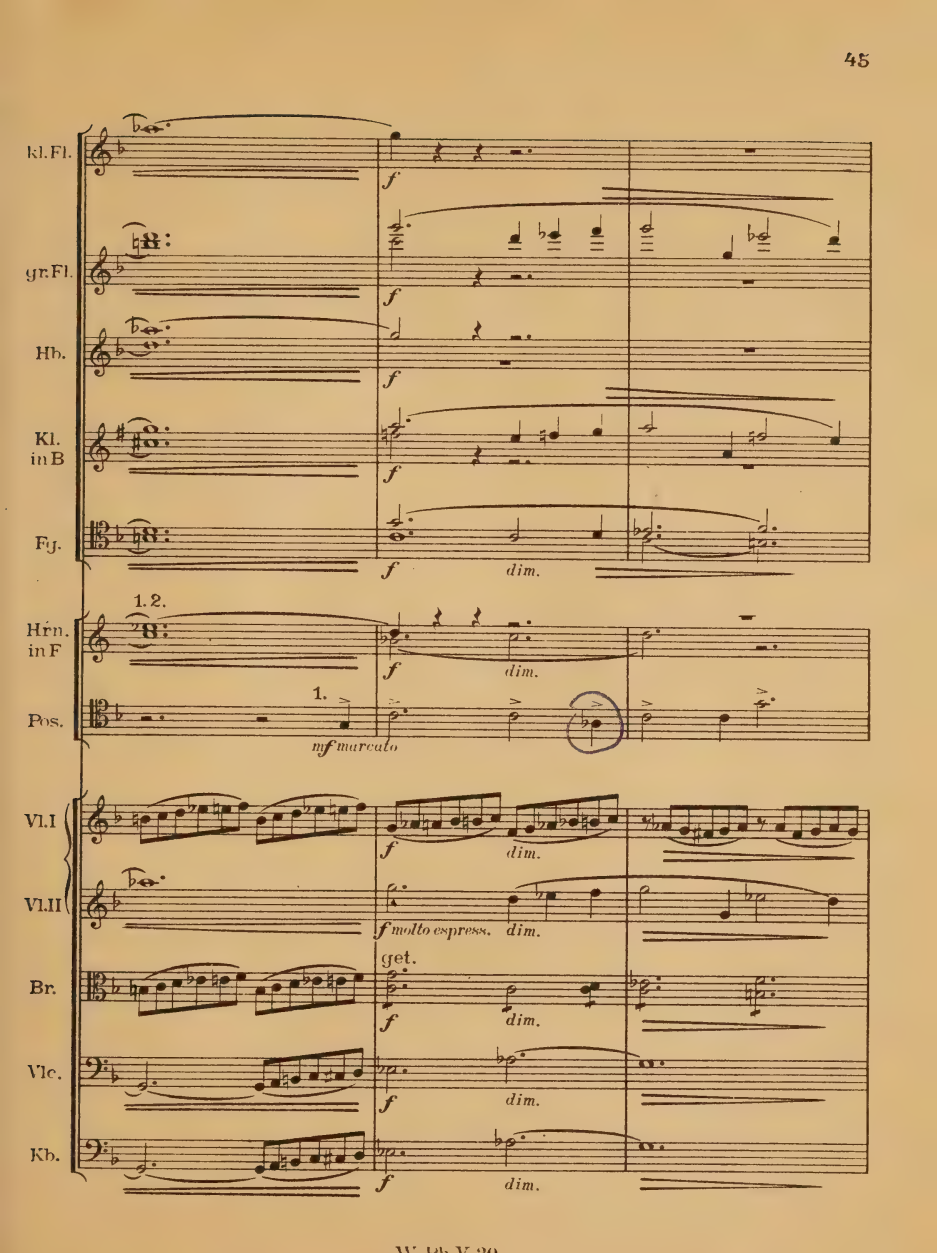

240
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
a 2
in F
Tr. in F
1.2.a 2
3.
Pos.
Tb.
Pk.
tr
in D u. A
Vl.I
Vl.II
Br.
Vlc.
Kb.
240
a 2
f
marcato
trem.
mf
mf

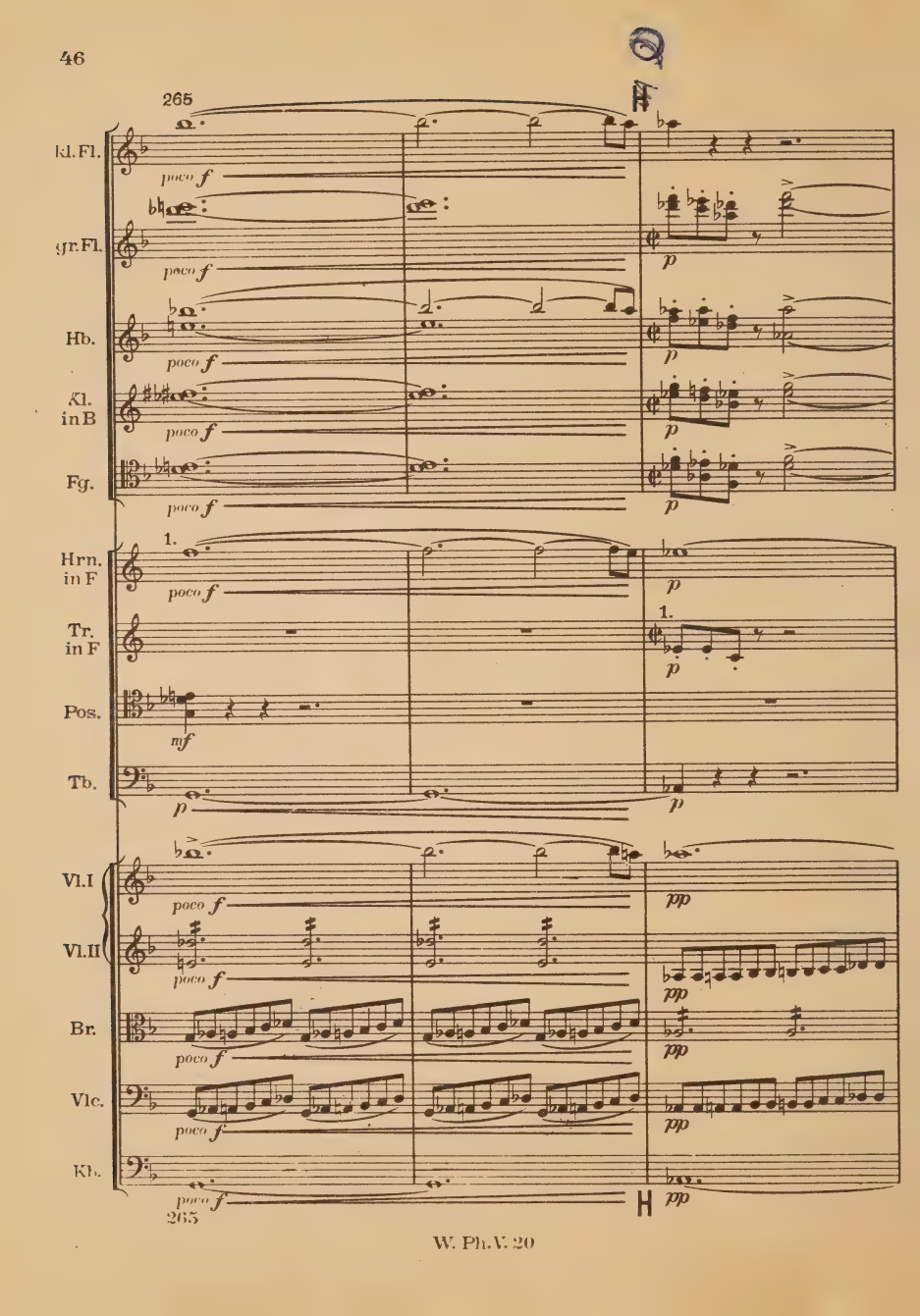

Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Pos.
Vl. I
Vl. II
Br.
Vlc.
a 2
f marcato
245
più f
1.2.
250

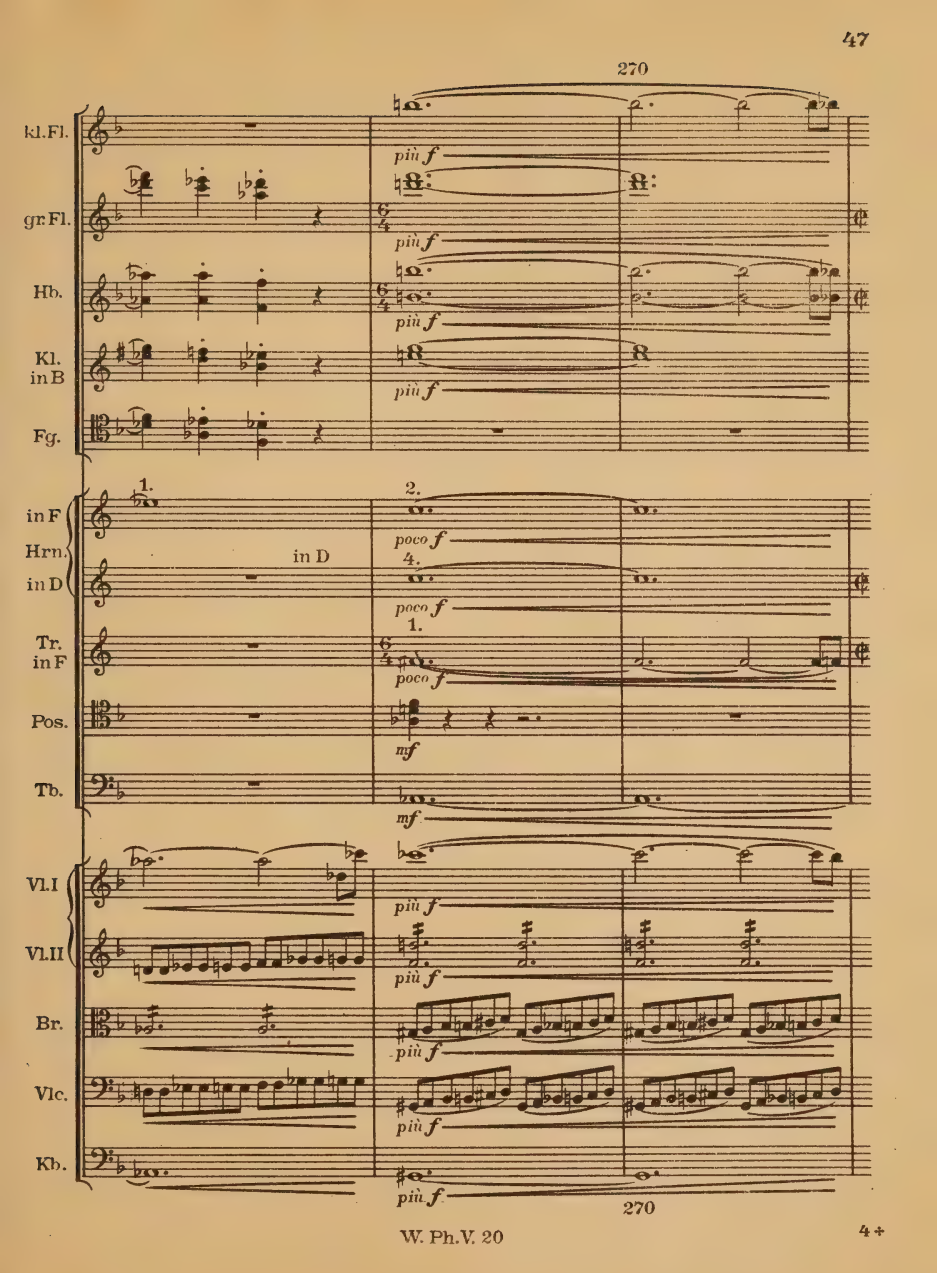

kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Tr. in F
Pos.
Tb.
Vl.I
Vl.II
Br.
Vlc.
Kb.
a 2
mf
più f
f
p
cresc.
non legato
2.3.

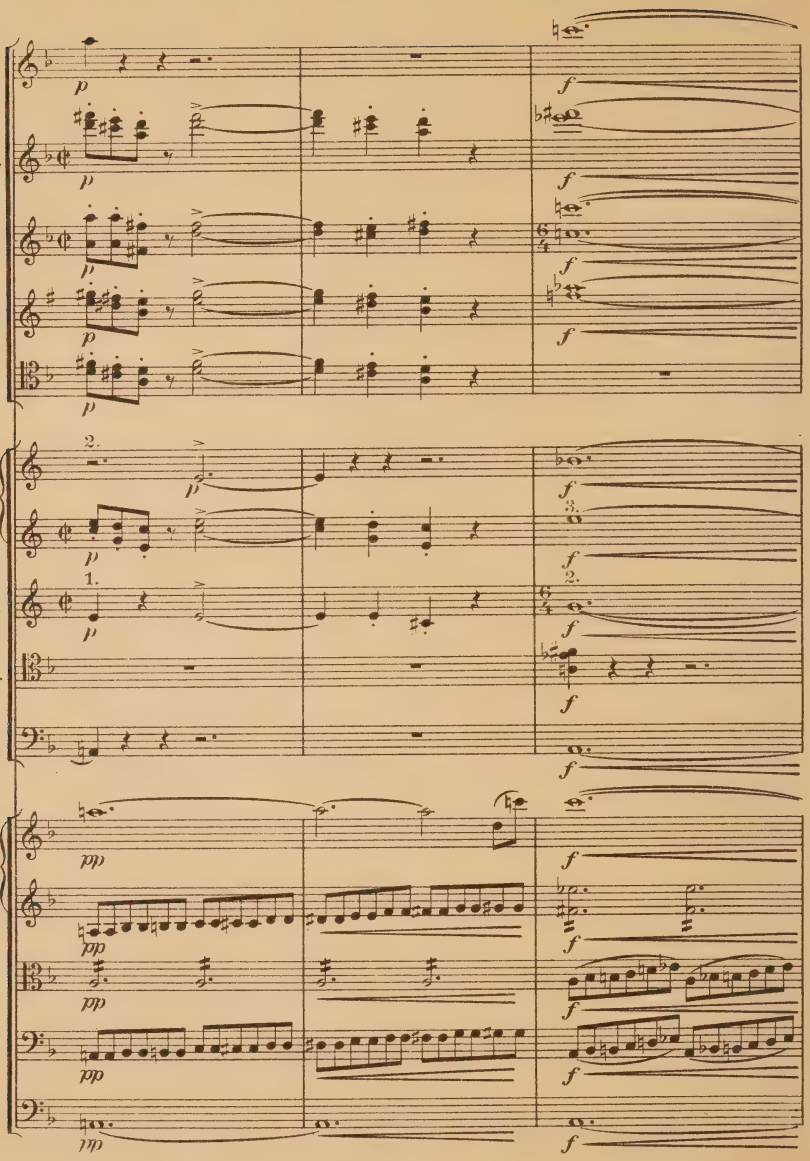

255
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in F
Tr. in F
Pos.
Tb.
Vl. I
Vl. II
Br.
Vlc.
Kb.
a 2
a 2
in D
mf cresc.
p cresc.
mf
p
255

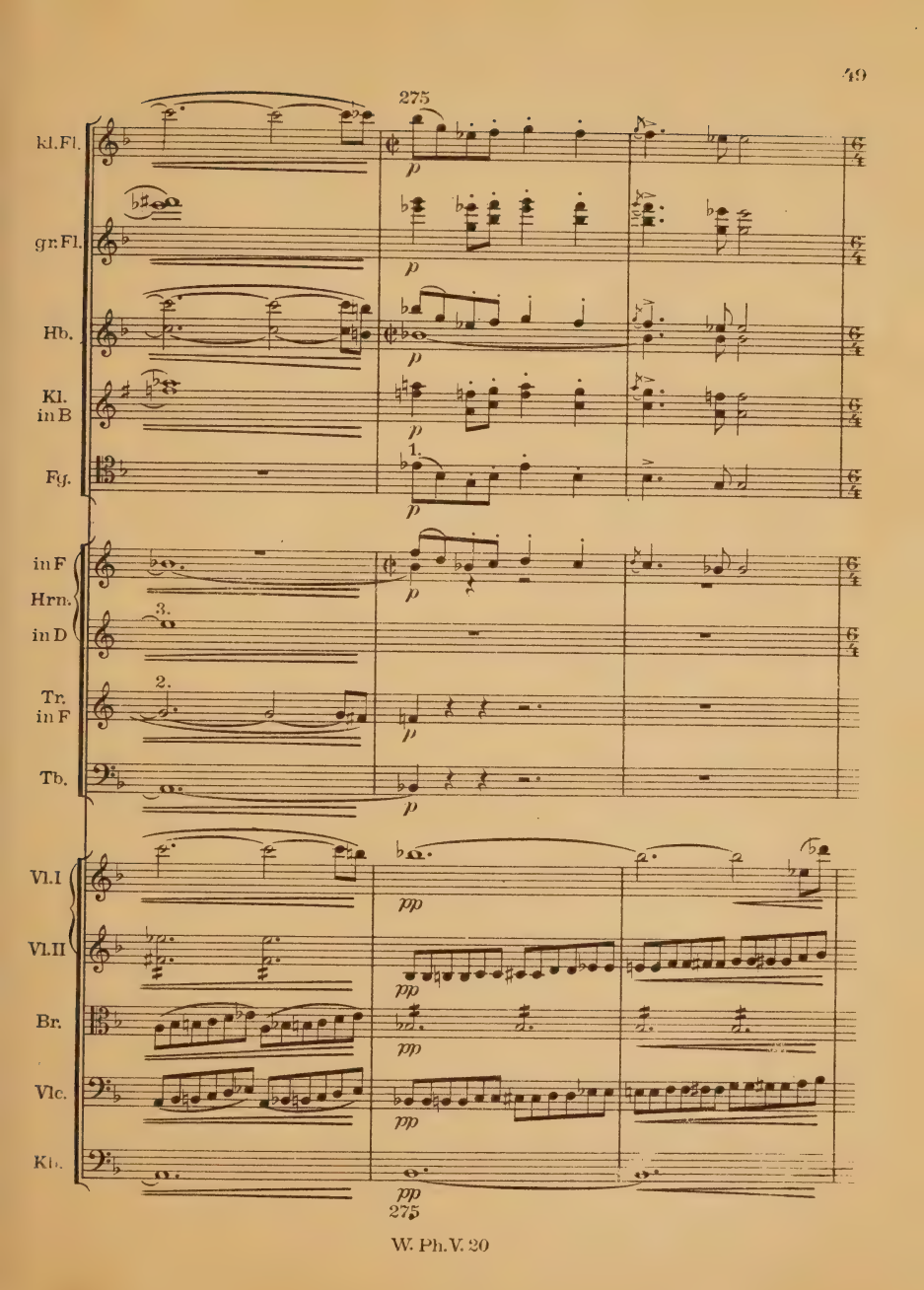

260
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
Hrn. in F
Pos.
Tb.
Vl.I
Vl.II
Br.
Vlc. u.Kb.
f
dim.
p cresc.
1.2.
2.
mf marcato
molto espress.
get.
cresc.

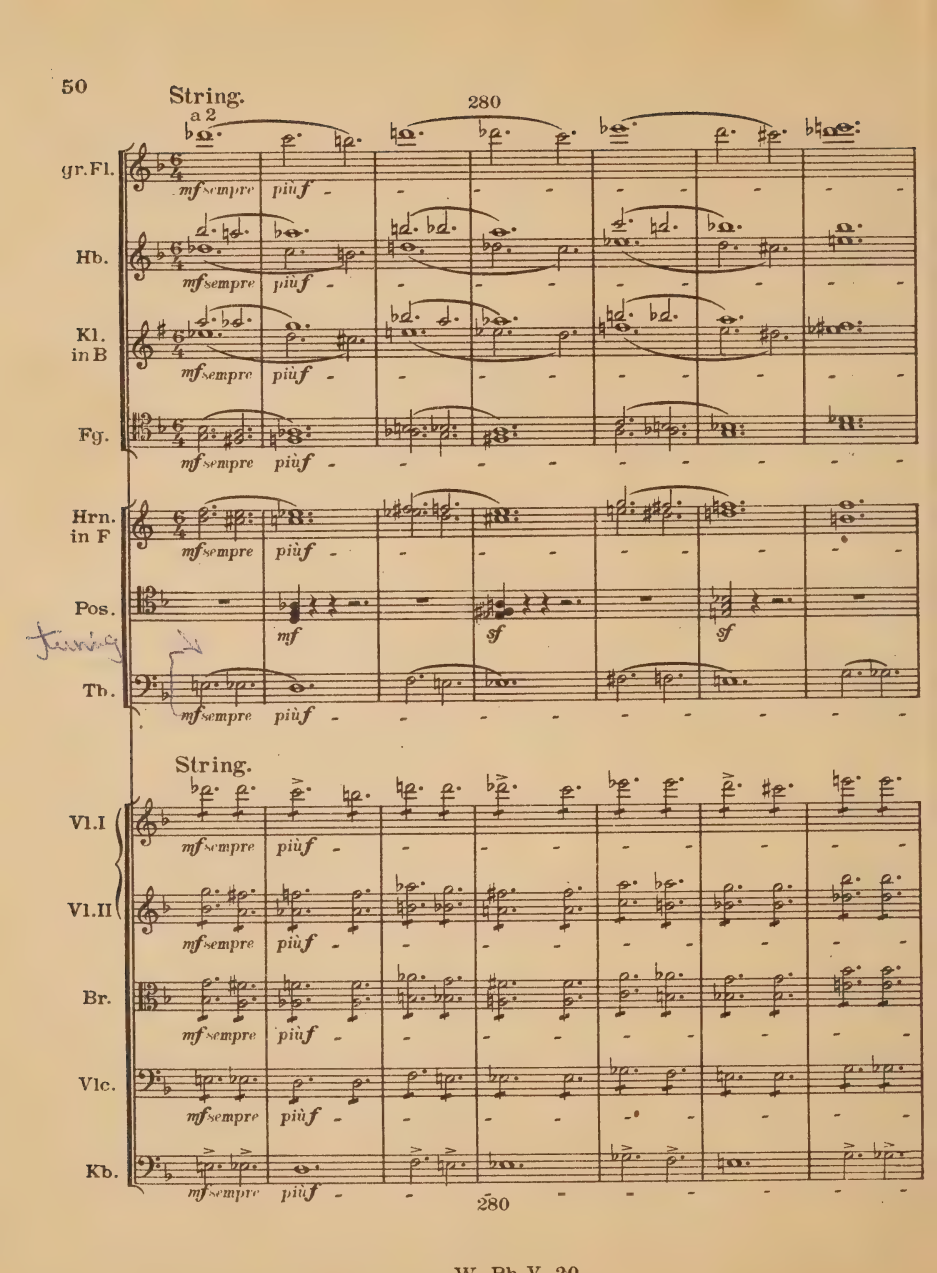

kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
Hrn. in F
Pos.
Vl. I
Vl. II
Br.
Vlc.
Kb.
1.2.
1.
f
dim.
mf marcato
f molto espress.
get.

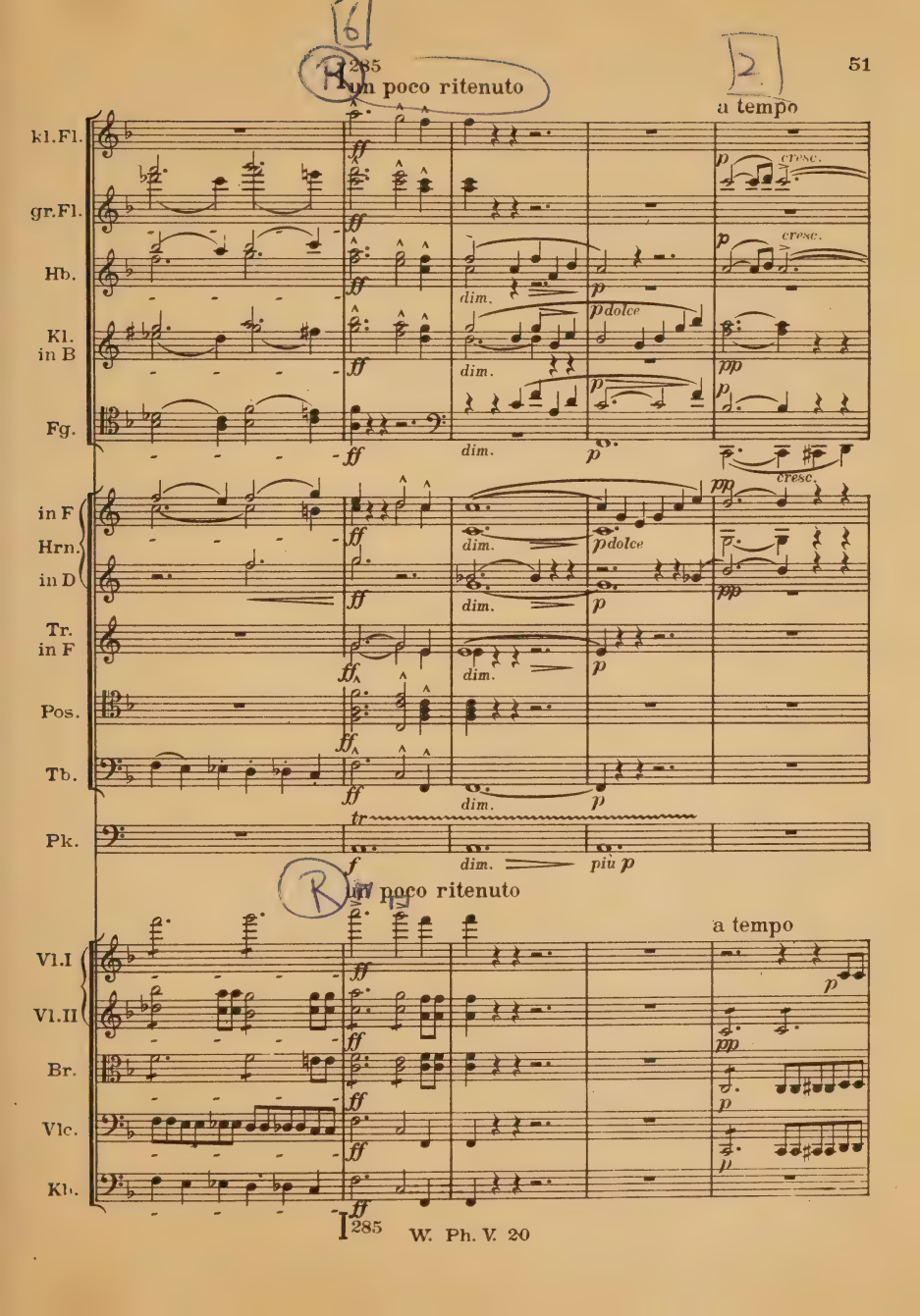

265
kl. Fl.
poco f
gr. Fl.
poco f
p
Hb.
poco f
p
Kl. in B
poco f
p
Fg.
poco f
p
1.
Hrn. in F
poco f
p
1.
Tr. in F
p
Pos.
mf
Tb.
p
p
Vl. I
poco f
pp
Vl. II
poco f
pp
Br.
poco f
pp
Vlc.
poco f
pp
Kb.
poco f
pp
265

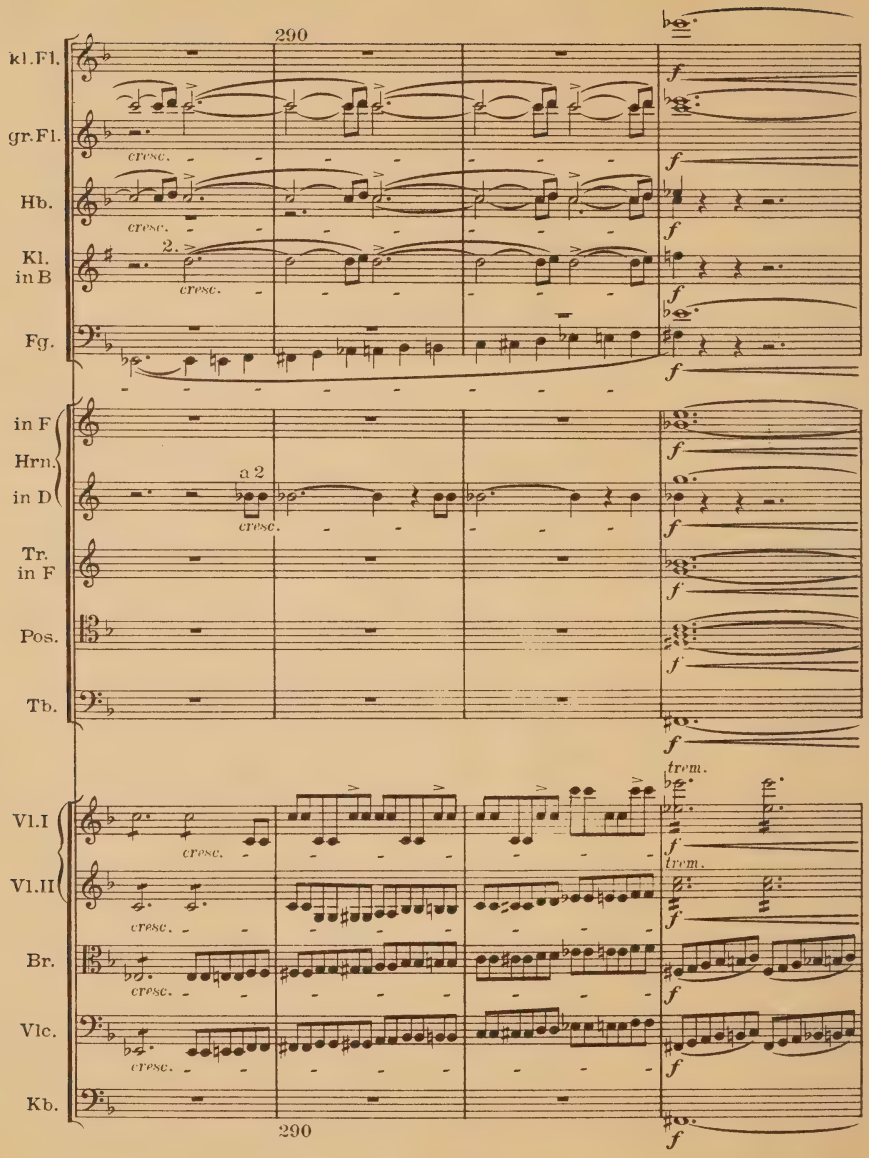

270
kl.Fl.
più f
gr.Fl.
più f
Hb.
più f
Kl. in B
più f
Fg.
in F
Hrn.
in D
1.
2.
poco f
in D
4.
poco f
Tr. in F
1.
poco f
Pos.
mf
Tb.
mf
Vl.I
più f
Vl.II
più f
Br.
più f
Vlc.
più f
Kb.
più f
270

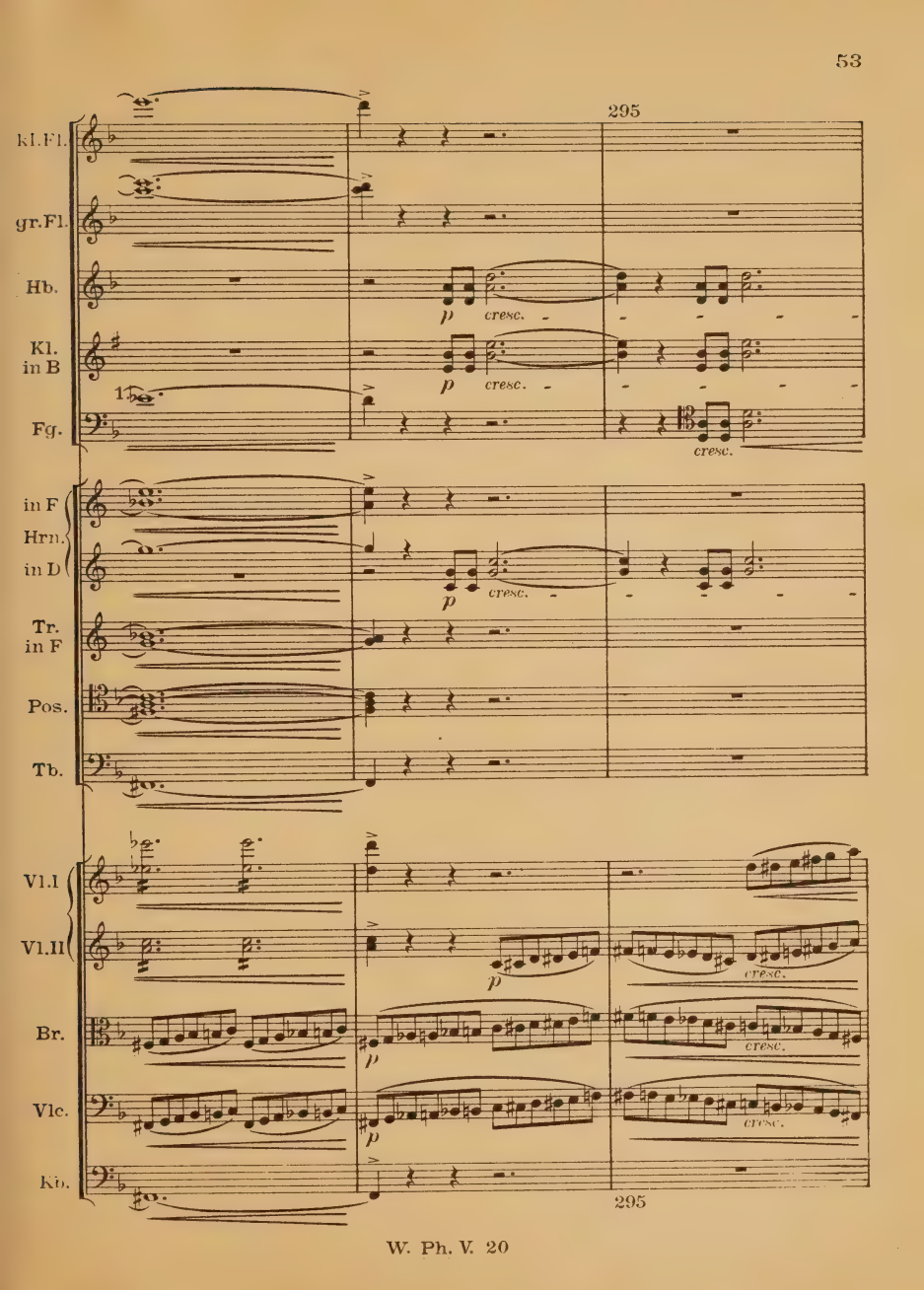

kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Vl. I
Vl. II
Br.
Vlc.
Kb.

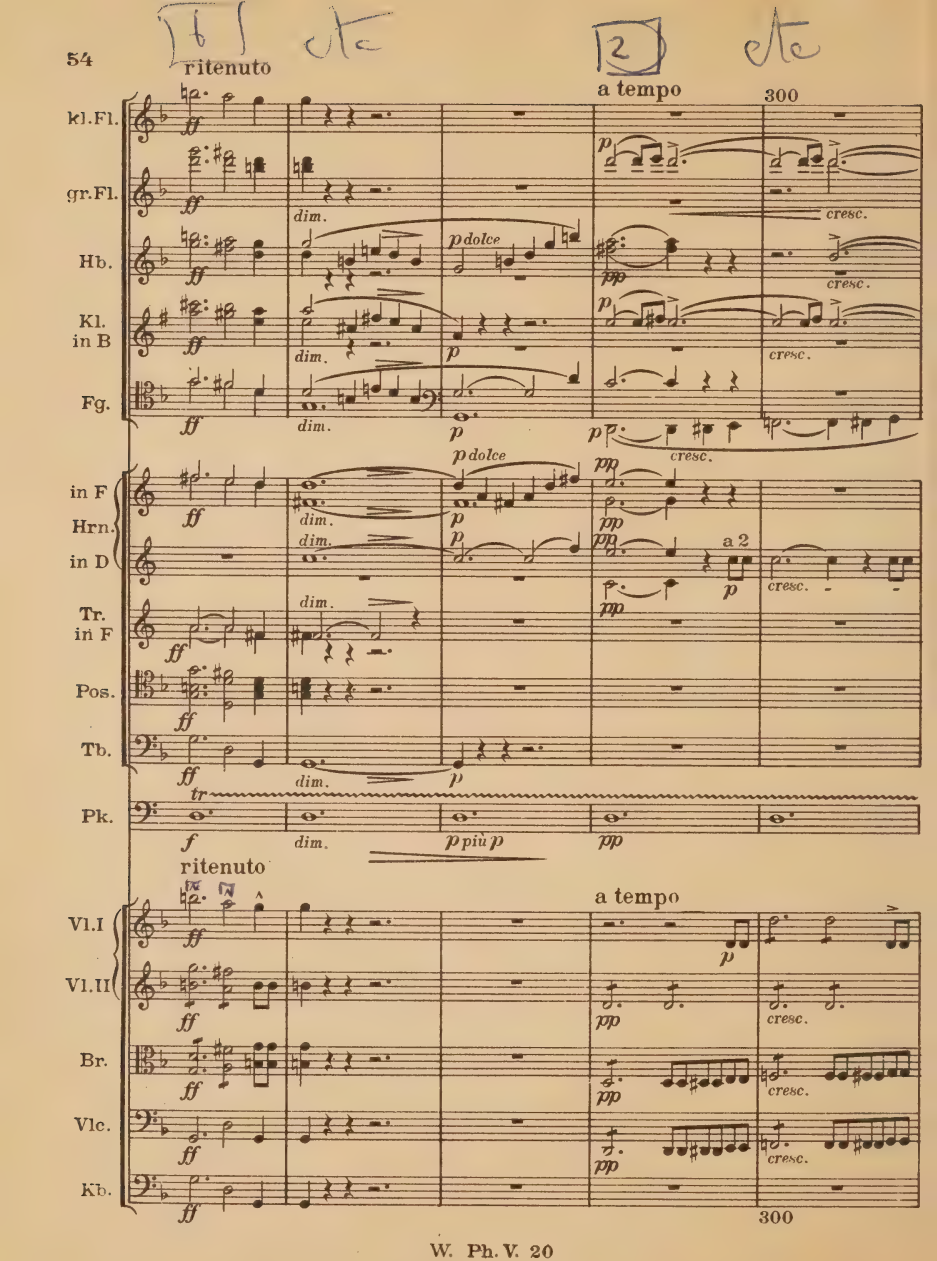

275
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Tb.
Vl. I
Vl. II
Br.
Vlc.
Kb.
p
pp
1.
2.
3.
275

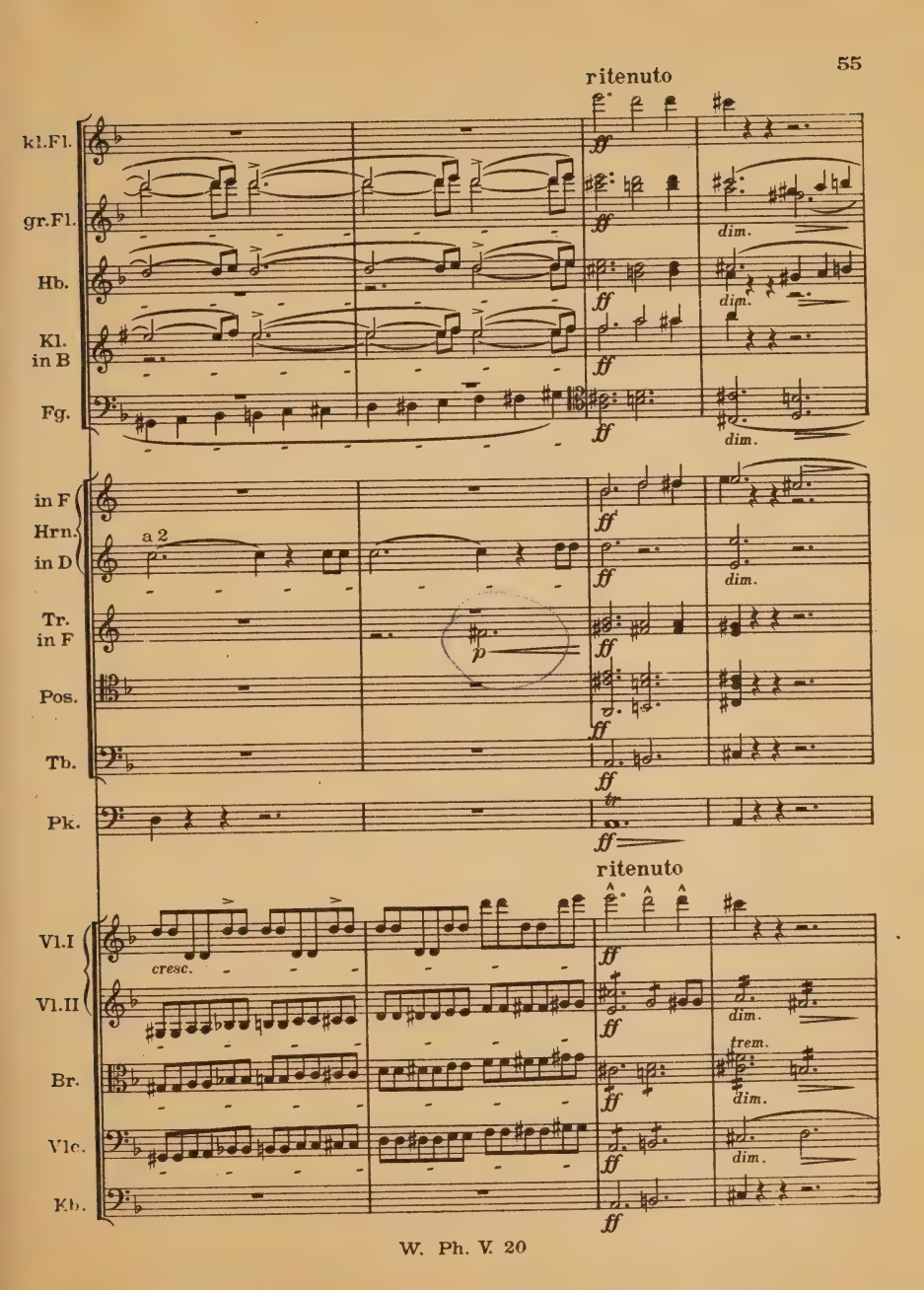

String.
a 2
280
gr. Fl.
Hb.
Kl. in B
Fg.
Hrn. in F
Pos.
Tb.
mf sempre
più f
mf
sf
String.
Vl. I
Vl. II
Br.
Vlc.
Kb.
280

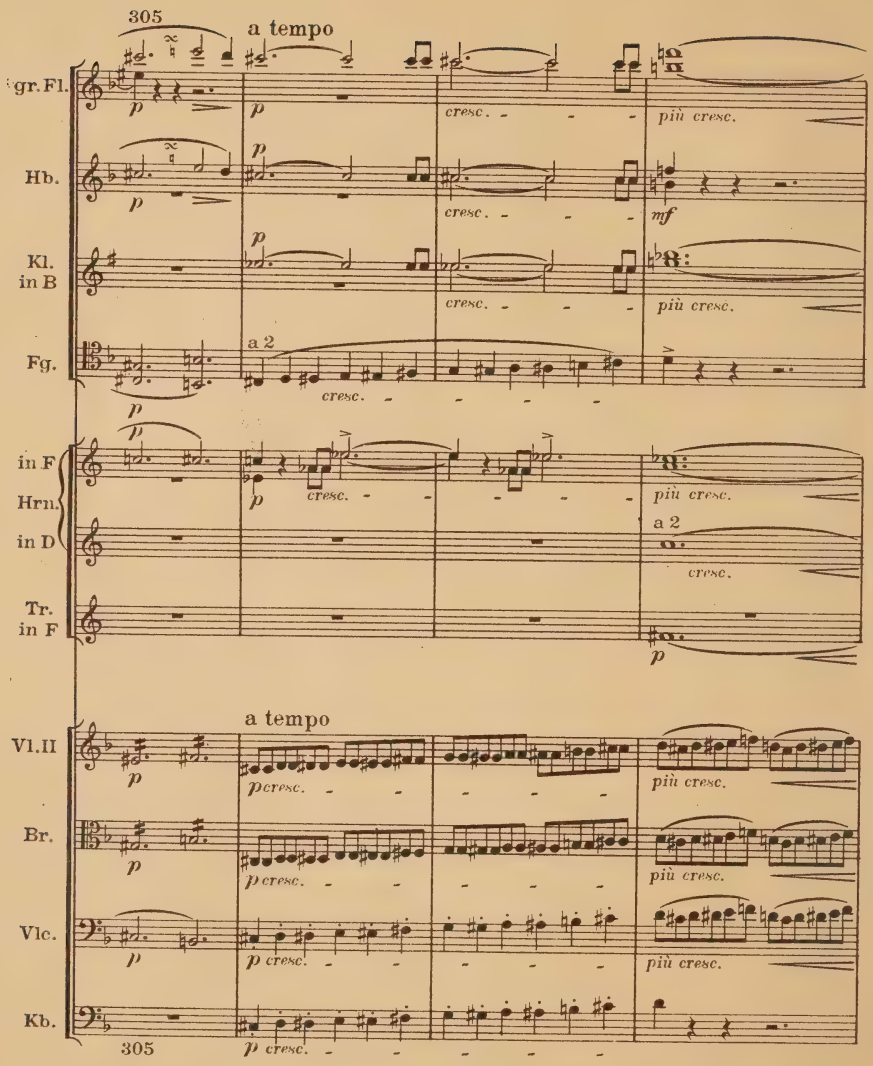

285
un poco ritenuto
a tempo
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
tr
dim.
più p
un poco ritenuto
a tempo
Vl.I
Vl.II
Br.
Vlc.
Kb.

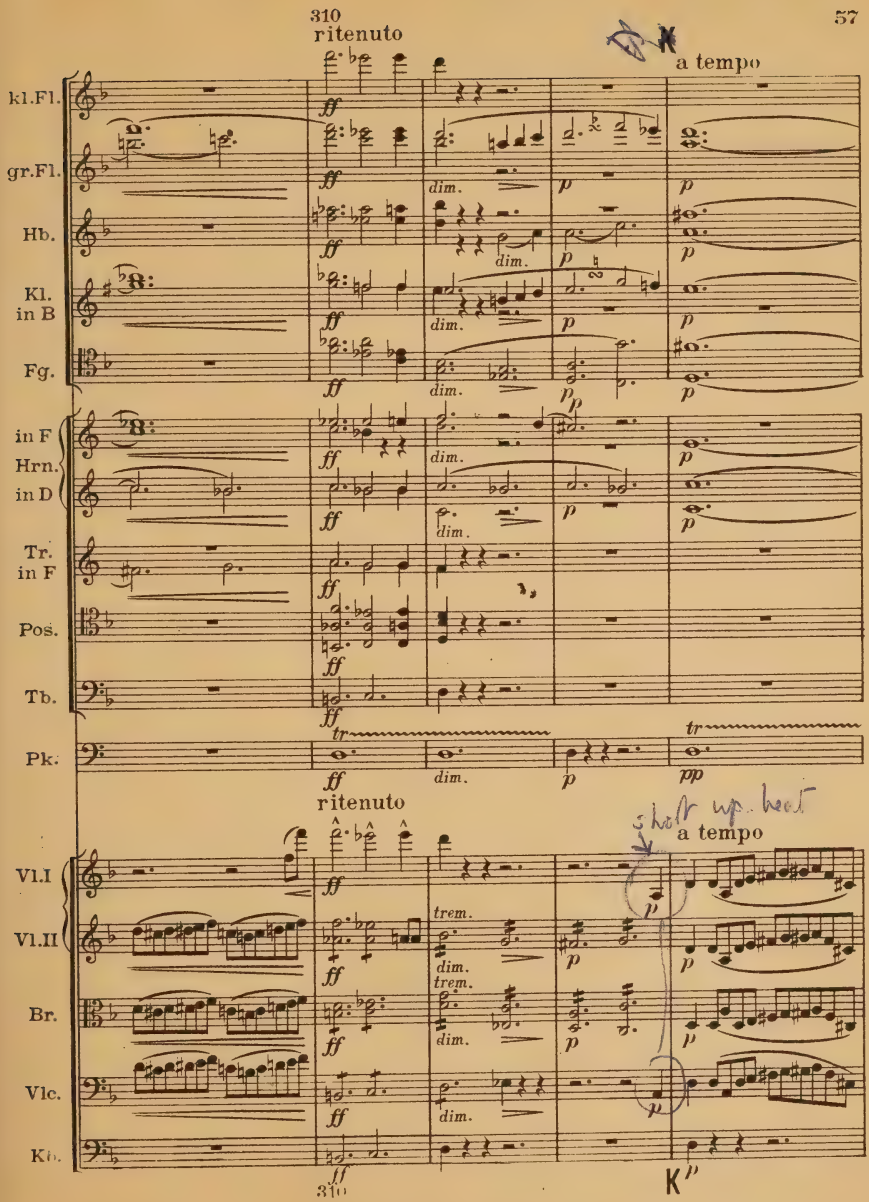

290
kl. Fl.
gr. Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Vl. I
Vl. II
Br.
Vlc.
Kb.
cresc.
a 2
trem.
f
290

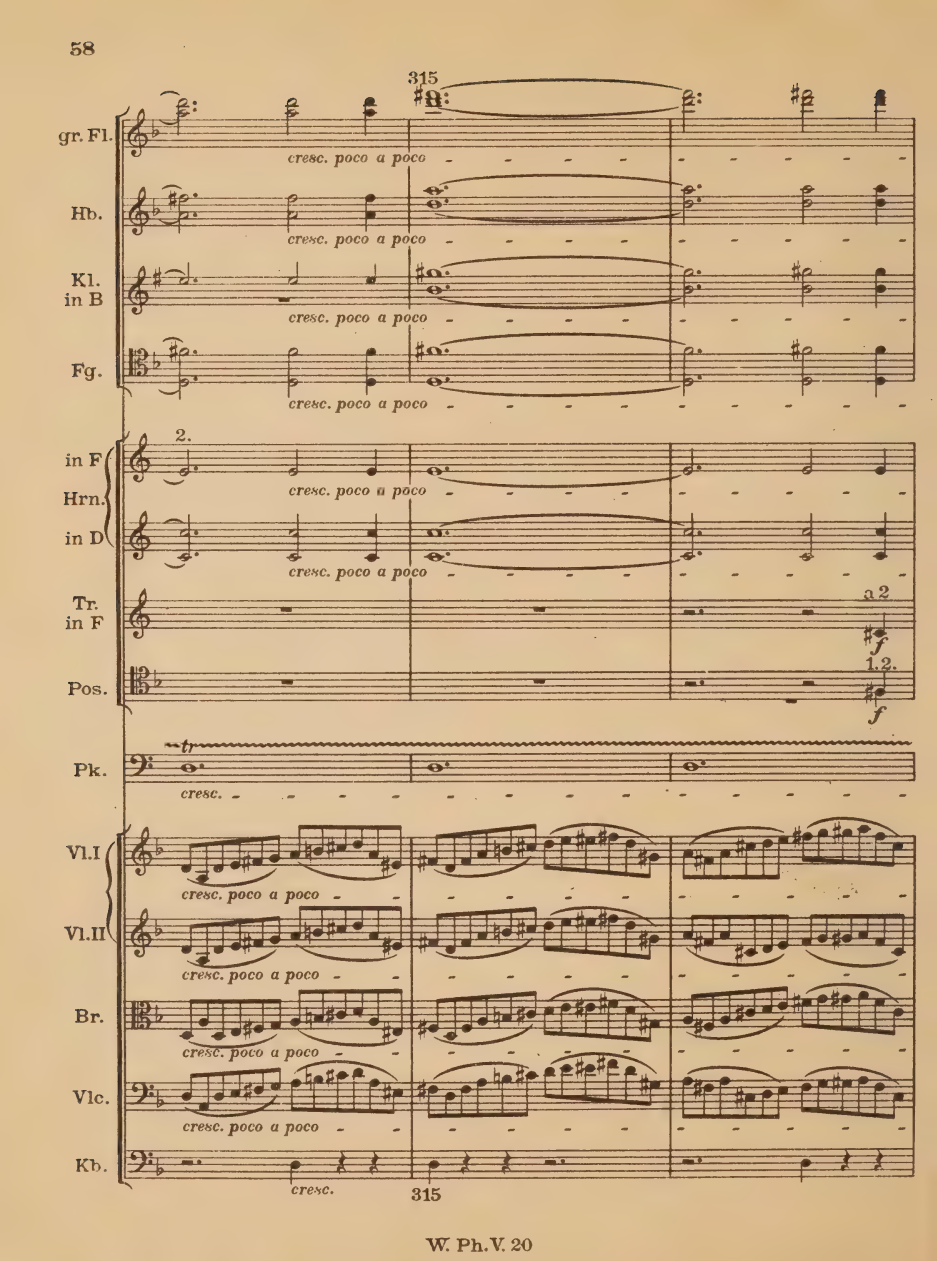

295
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Vl.I
Vl.II
Br.
Vlc.
Kb.
p
cresc.
295

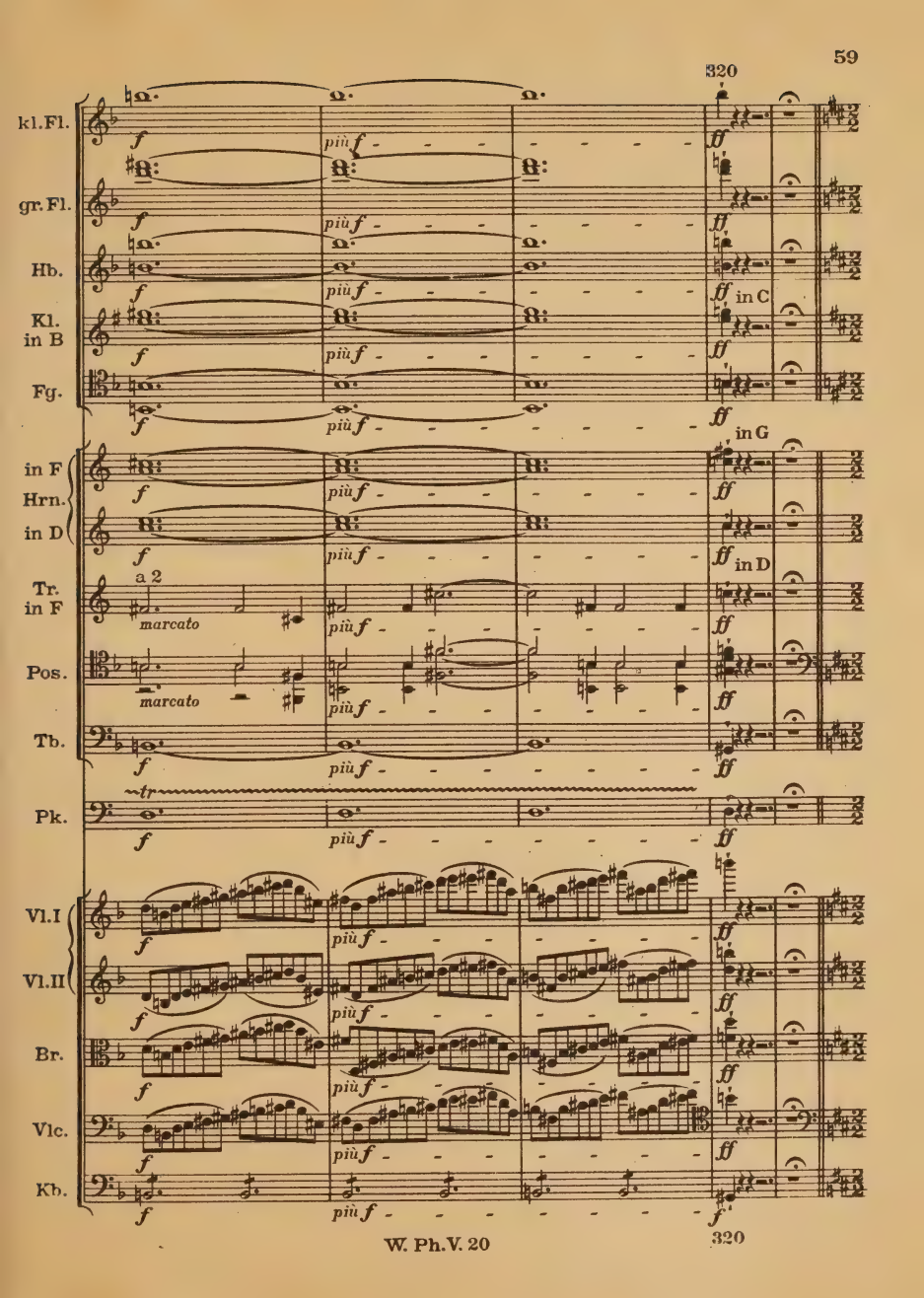

ritenuto
a tempo
300
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
ritenuto
a tempo
Vl.I
Vl.II
Br.
Vlc.
Kb.
300


ritenuto
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
a 2
Tr. in F
Pos.
Tb.
Pk.
ritenuto
Vl.I
Vl.II
Br.
Vlc.
Kb.
cresc.
dim.
trem.


305
a tempo
gr. Fl.
p
cresc.
più cresc.
Hb.
mf
Kl. in B
Fg.
a 2
in F
Hrn.
in D
Tr. in F
Vl. II
Br.
Vlc.
Kb.
305


310
ritenuto
a tempo
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
Pos.
Tb.
Pk.
ff
dim.
p
pp
tr
ritenuto
a tempo
Vl.I
Vl.II
Br.
Vlc.
Kb.
trem.
short up-beat
K
310


315
gr. Fl.
cresc. poco a poco
Hb.
cresc. poco a poco
Kl. in B
cresc. poco a poco
Fg.
cresc. poco a poco
in F
Hrn.
in D
2.
cresc. poco a poco
cresc. poco a poco
Tr. in F
a 2
f
Pos.
1. 2.
f
Pk.
tr
cresc.
Vl. I
cresc. poco a poco
Vl. II
cresc. poco a poco
Br.
cresc. poco a poco
Vlc.
cresc. poco a poco
Kb.
cresc.
315


320
kl.Fl.
gr.Fl.
Hb.
Kl. in B
Fg.
in F
Hrn.
in D
Tr. in F
a 2
marcato
Pos.
Tb.
Pk.
Vl.I
Vl.II
Br.
Vlc.
Kb.
f
più f
ff
in C
in G
in D
tr

5

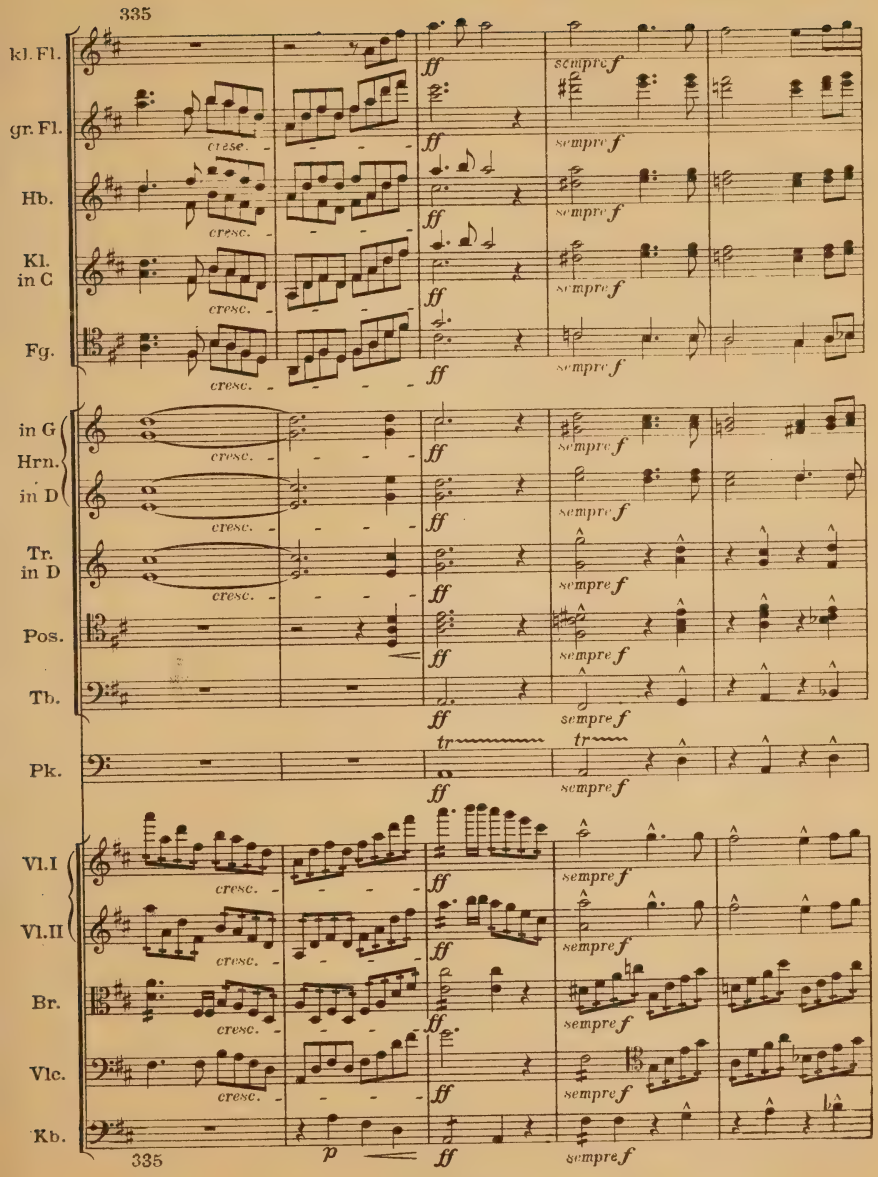
Vl.I
Vl.II

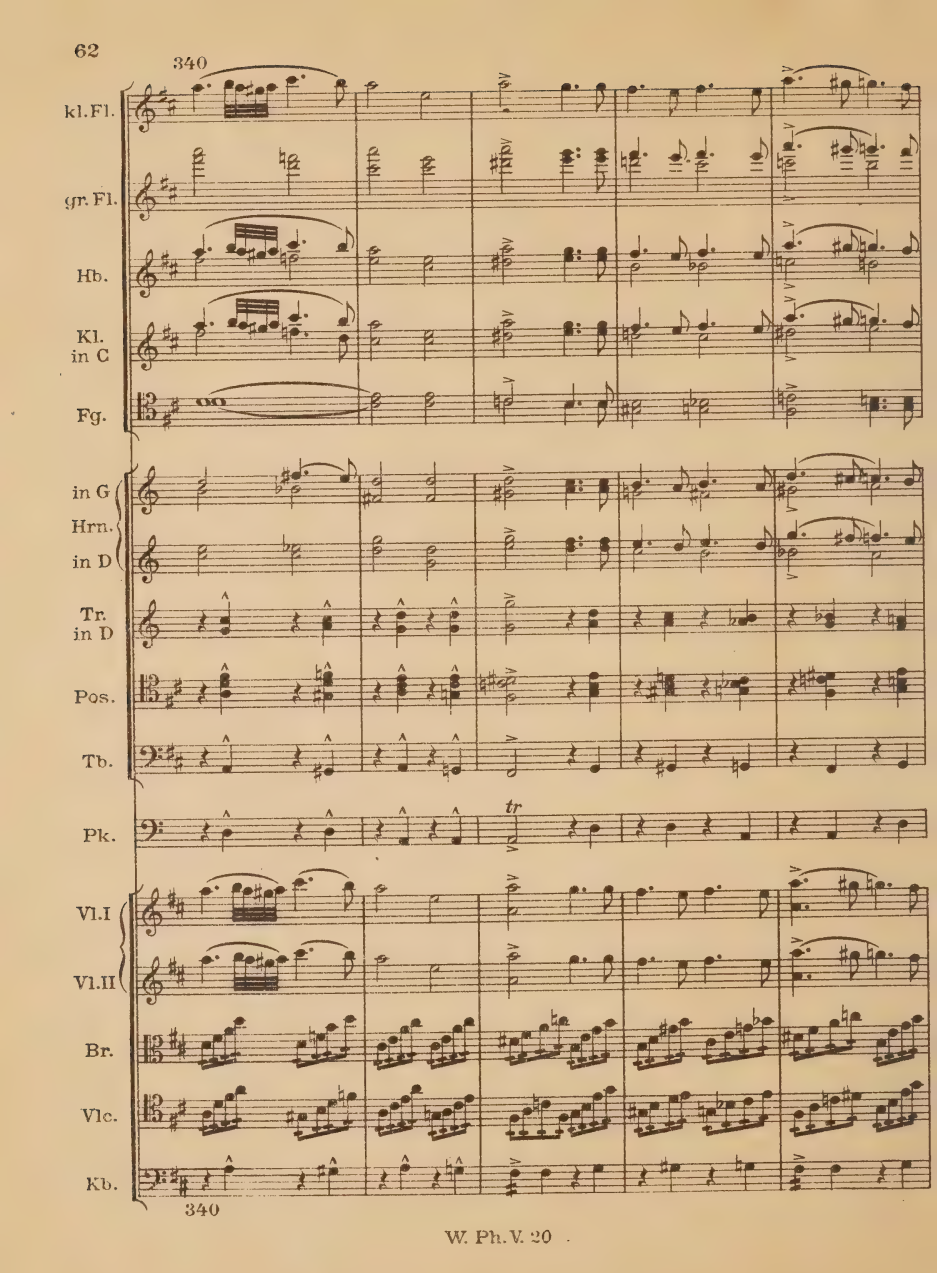
325

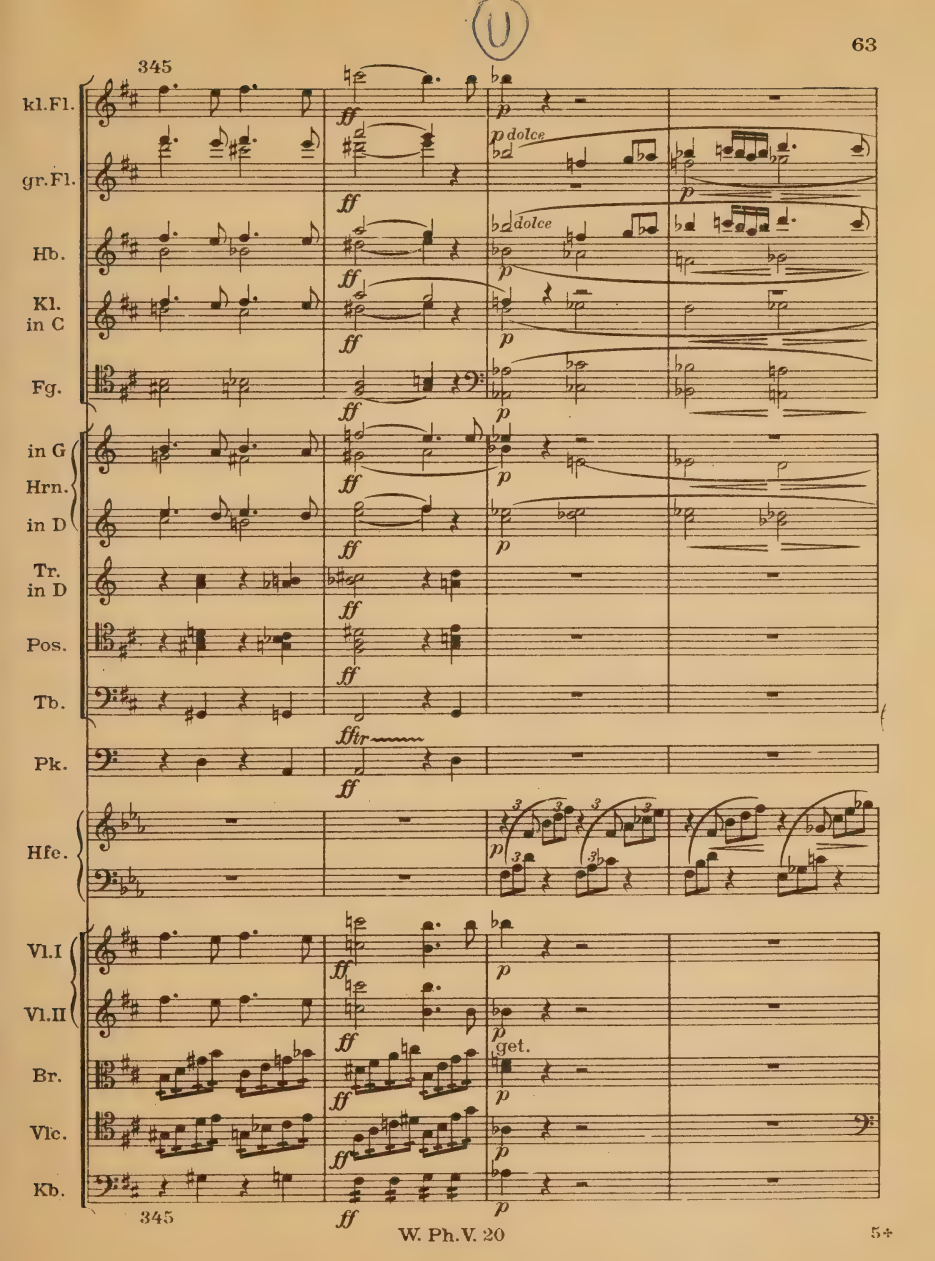
kl.Fl.
gr.Fl.
Hb.
Kl. in C
Fg.
in G Hrn. in D
Tr. in D
Pos.
Tb.
Pk.
Vl.I
Vl.II
Br.
Vlc.
Kb.

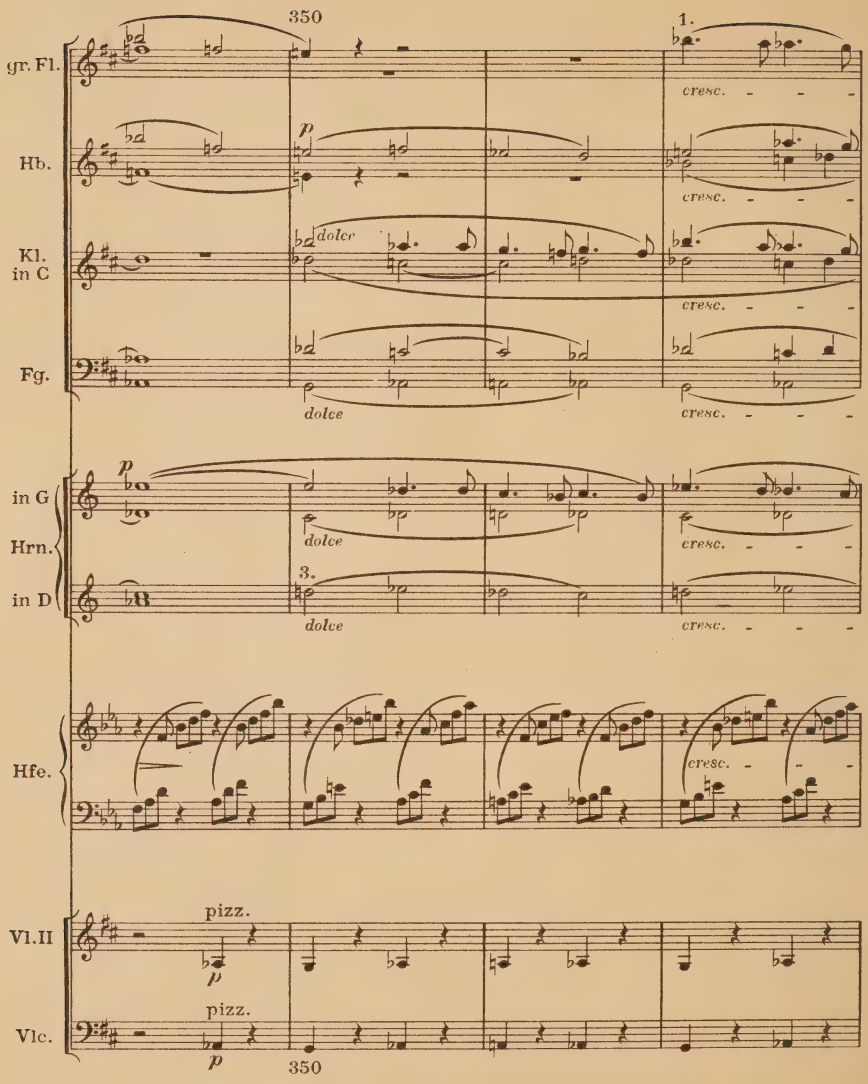
ff *p* *cresc.* *dolce* *tr*

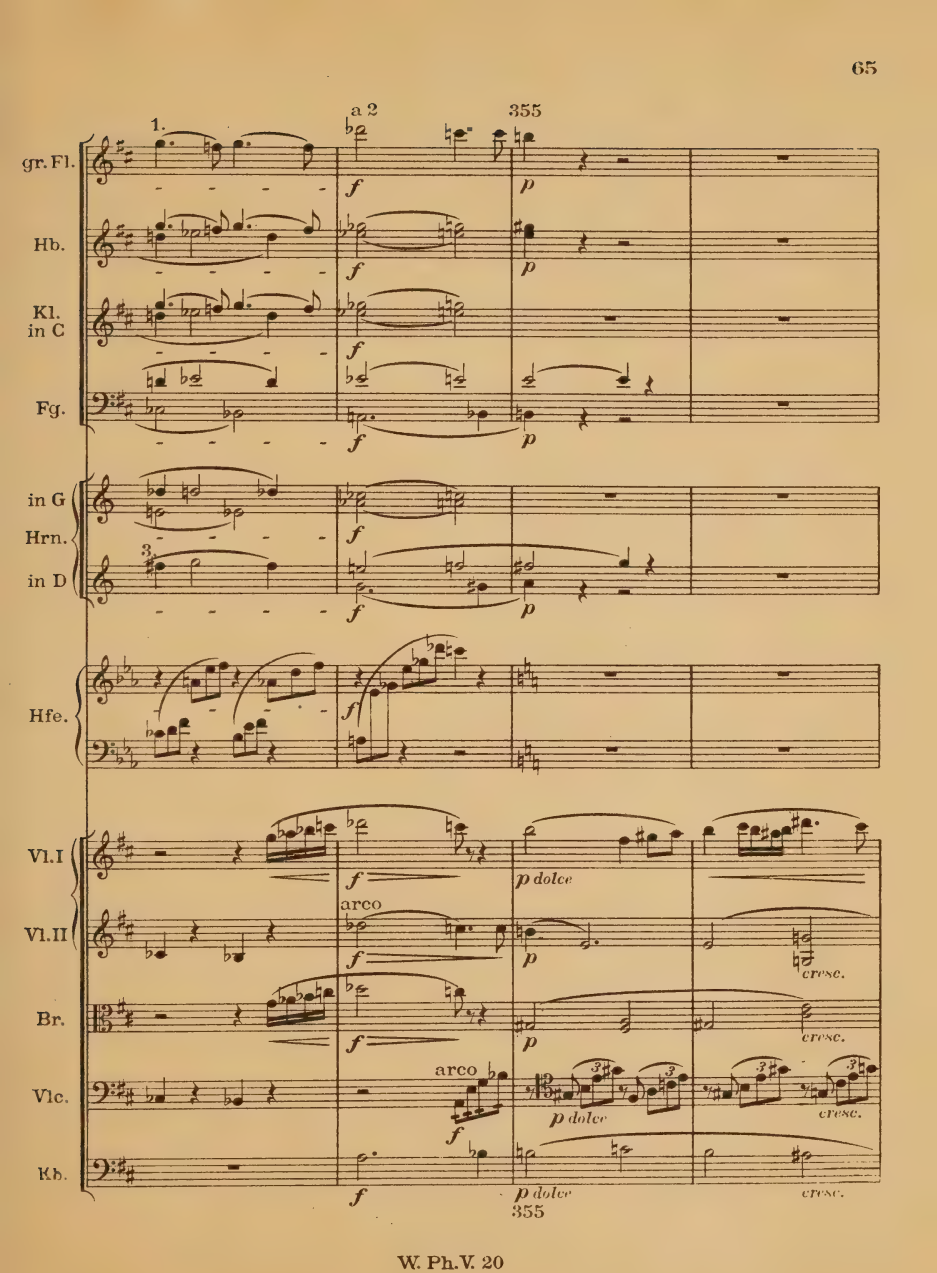
330

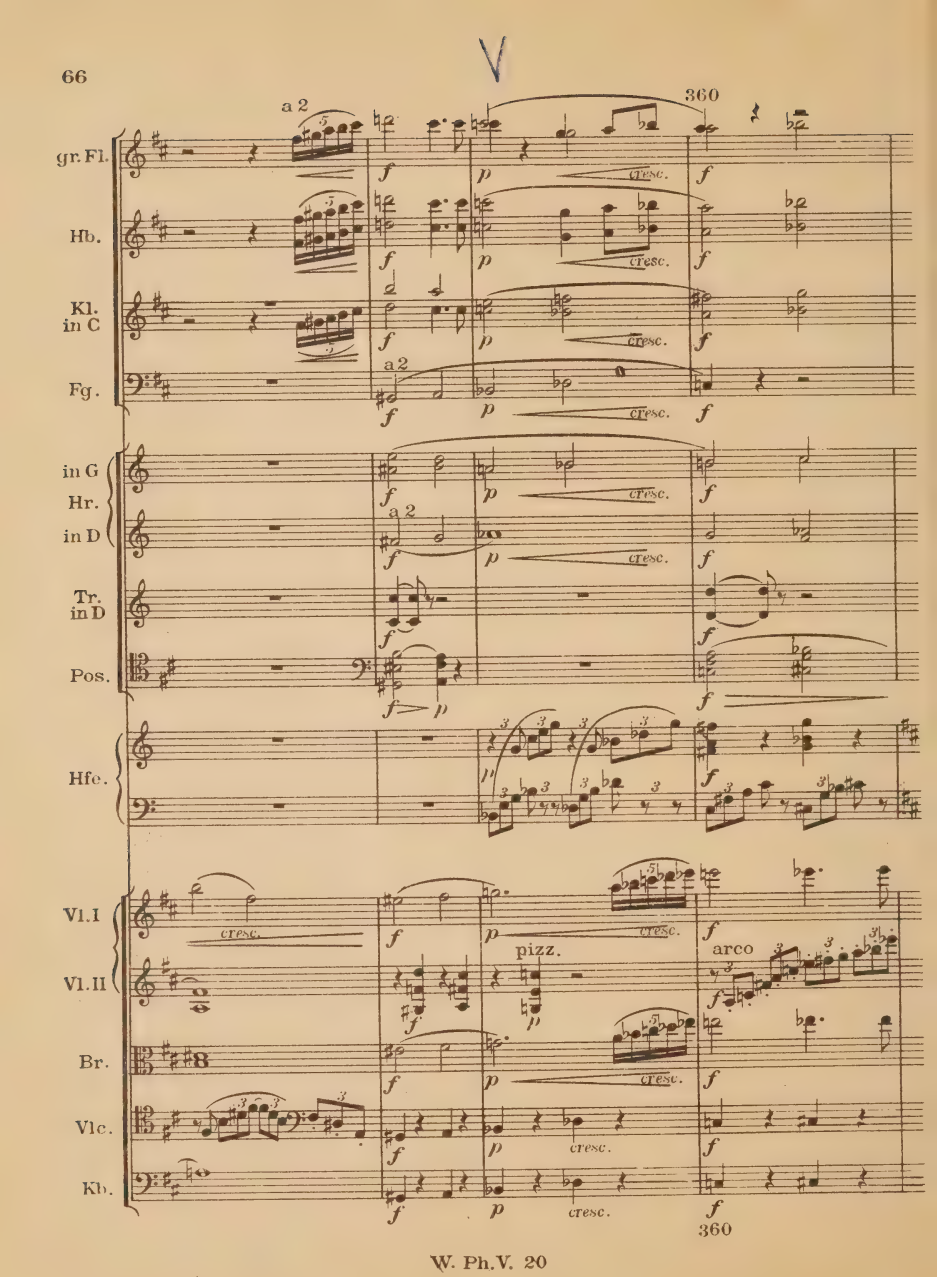

335
kl. Fl.
gr. Fl.
Hb.
Kl. in C
Fg.
in G
Hrn.
in D
Tr. in D
Pos.
Tb.
Pk.
Vl. I
Vl. II
Br.
Vlc.
Kb.
cresc.
ff
sempre f
tr
p

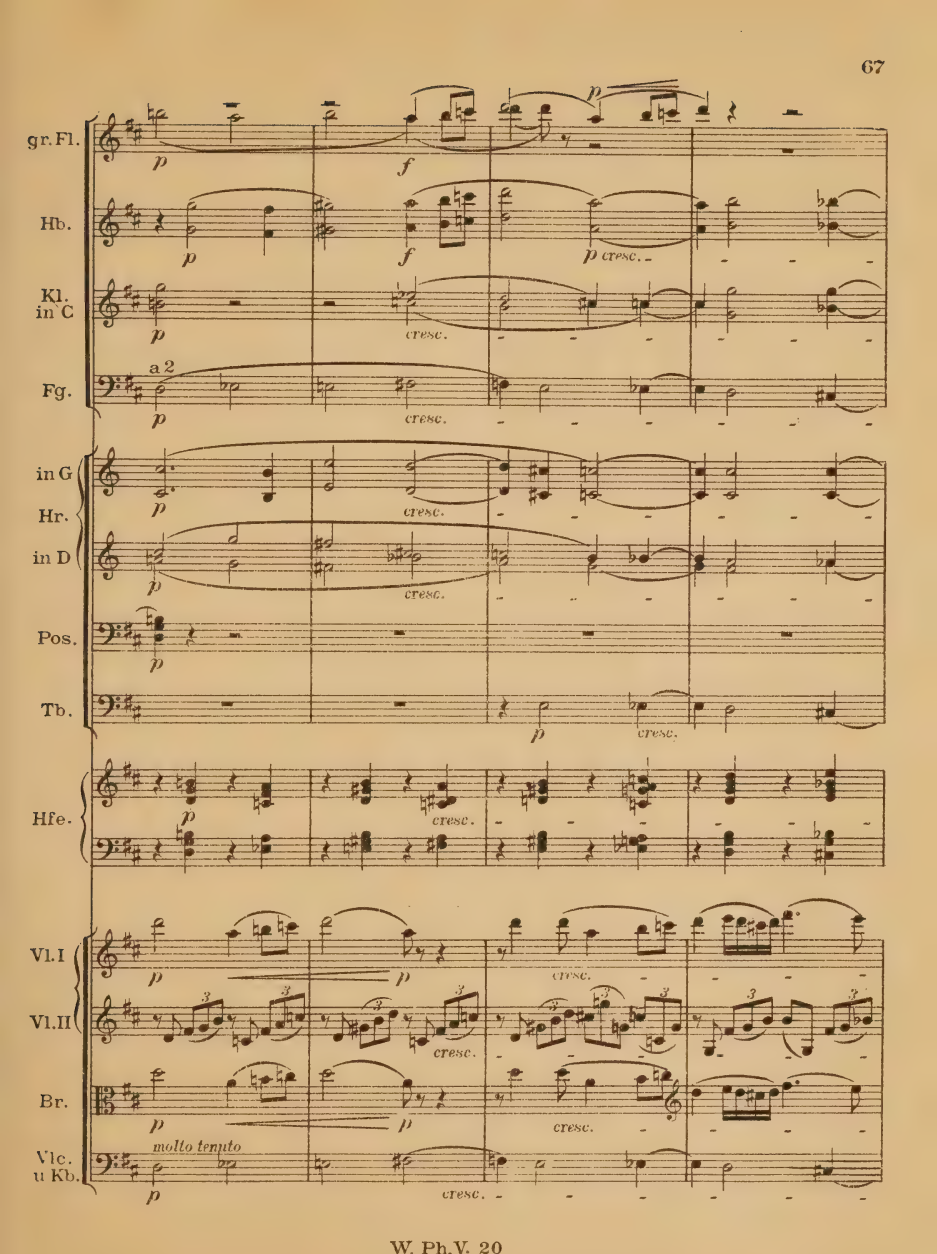

340
kl. Fl.
gr. Fl.
Hb.
Kl. in C
Fg.
in G
Hrn.
in D
Tr. in D
Pos.
Tb.
Pk.
tr
Vl. I
Vl. II
Br.
Vlc.
Kb.
340

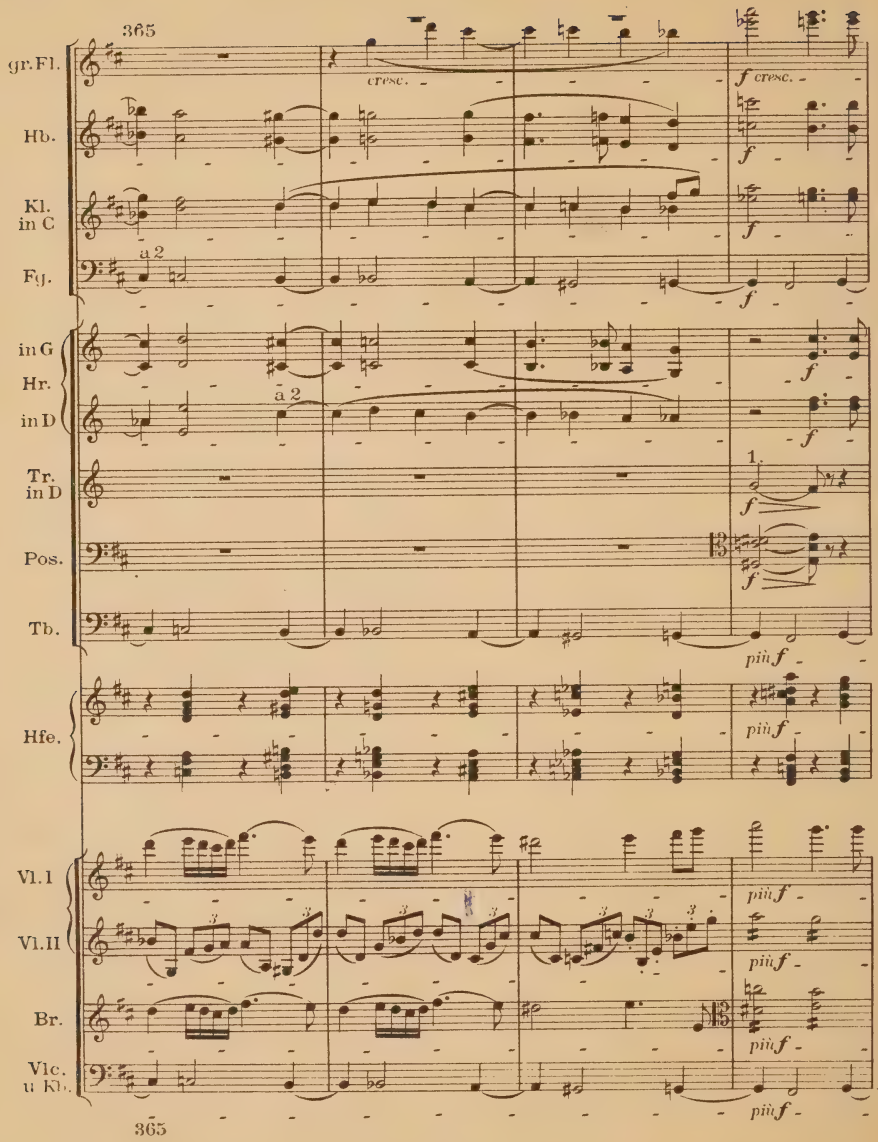

345
kl.Fl.
gr.Fl.
Hb.
Kl. in C
Fg.
in G
Hrn.
in D
Tr. in D
Pos.
Tb.
Pk.
Hfe.
Vl.I
Vl.II
Br.
Vlc.
Kb.
ff
p
p dolce
dolce
ffr
get.
345

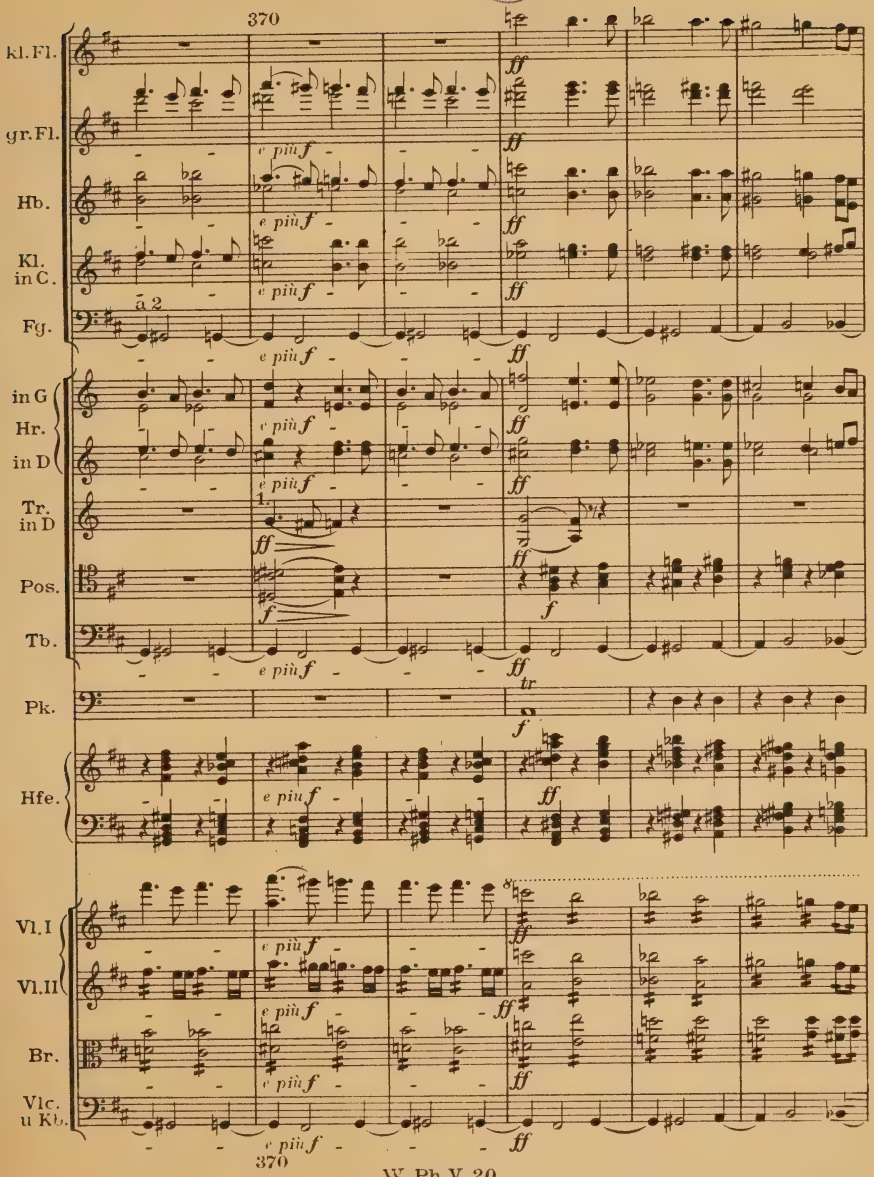

350
1.
gr. Fl.
cresc.
p
Hb.
cresc.
dolce
Kl.
in C
cresc.
Fg.
dolce
cresc.
p
in G
Hrn.
in D
dolce
cresc.
3.
dolce
cresc.
Hfe.
cresc.
pizz.
Vl. II
p
pizz.
Vlc.
p
350

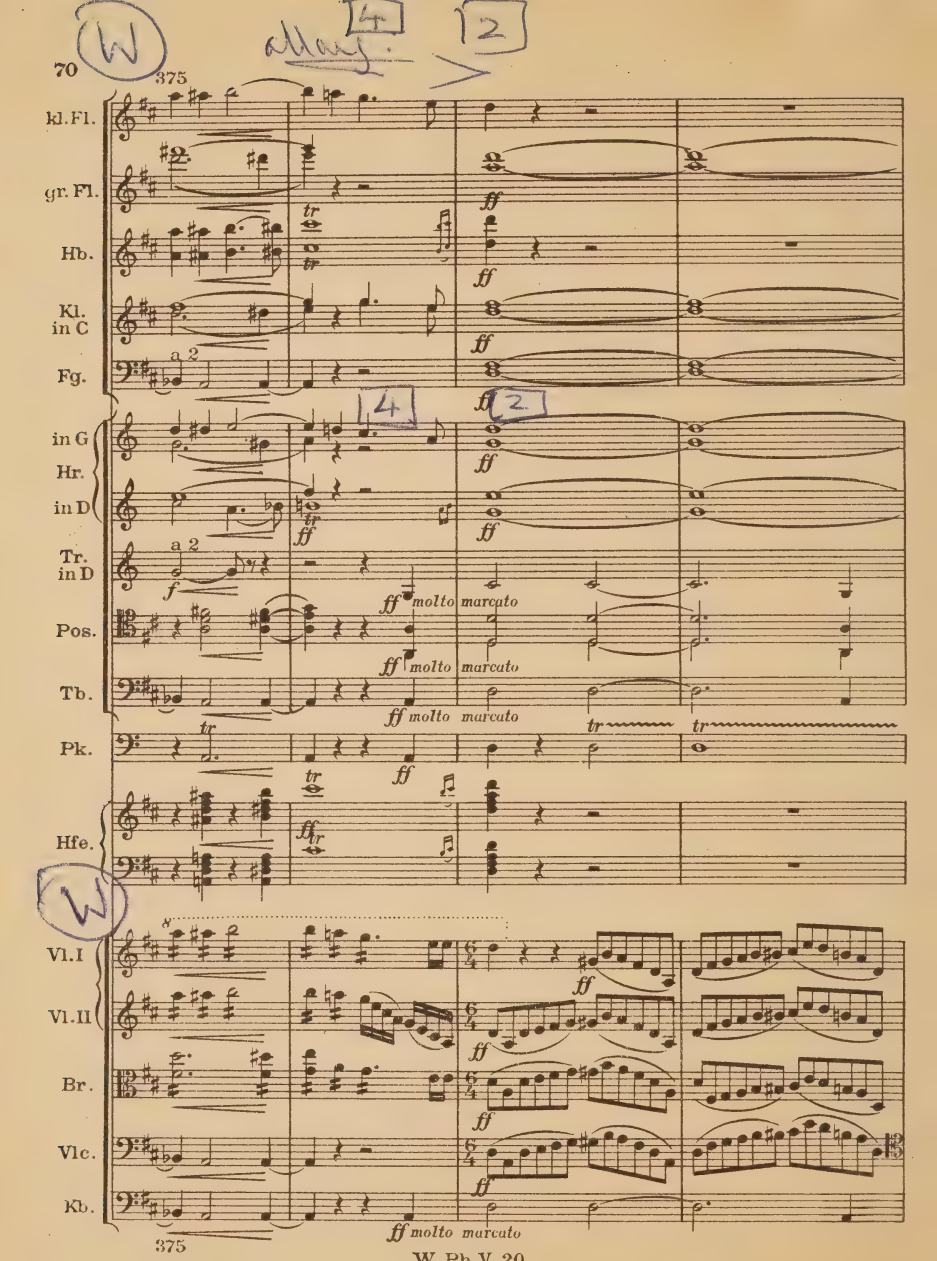

1.
a 2
355
gr. Fl.
Hb.
Kl. in C
Fg.
in G
Hrn.
in D
Hfe.
Vl. I
Vl. II
Br.
Vlc.
Kb.
f
p
arco
p dolce
cresc.
355

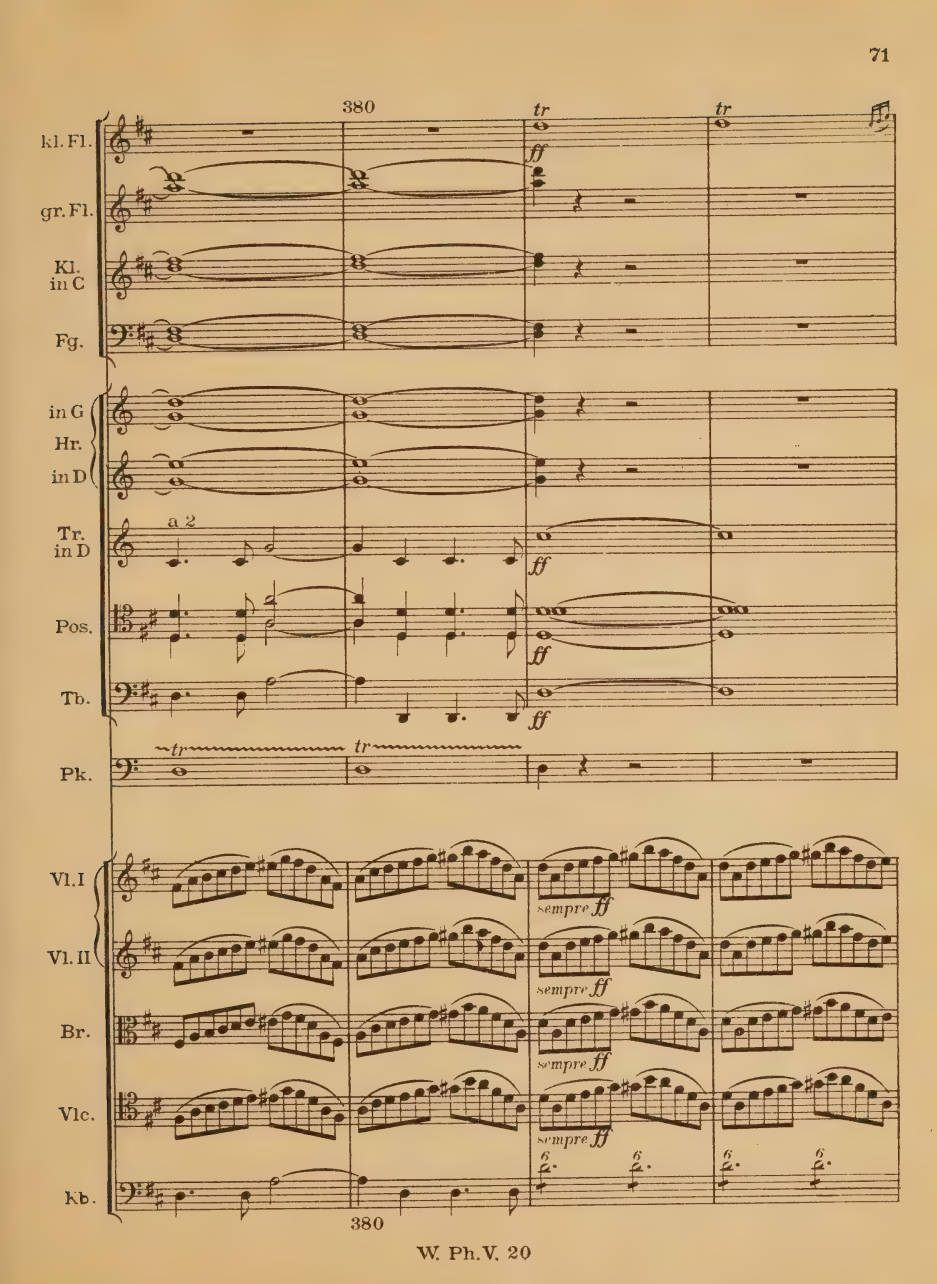

V
360
a 2
gr. Fl.
Hb.
Kl. in C
Fg.
in G
Hr.
in D
Tr. in D
Pos.
Hfe.
Vl. I
Vl. II
Br.
Vlc.
Kb.
cresc.
pizz.
arco
360

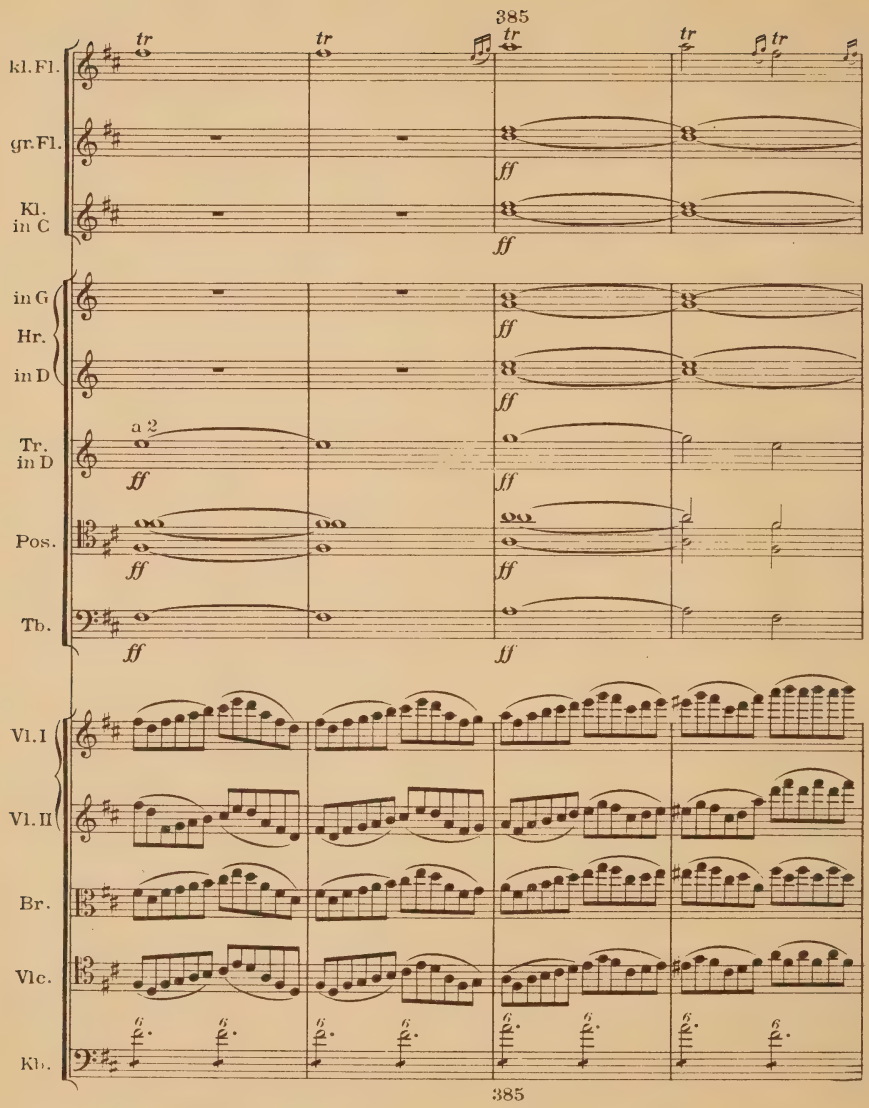

gr. Fl.
Hb.
Kl. in C
Fg.
a 2
in G
Hr.
in D
Pos.
Tb.
Hfe.
Vl. I
Vl. II
Br.
Vlc. u Kb.
molto tenuto
p
f
cresc.


365
gr. Fl.
cresc.
f cresc.
Hb.
f
Kl. in C
f
a 2
Fg.
f
in G
Hr.
in D
a 2
f
f
Tr. in D
1.
f
Pos.
f
Tb.
più f
Hfe.
più f
Vl. I
più f
Vl. II
più f
Br.
più f
Vlc. u. Kb.
più f
365


370
kl. Fl.
gr. Fl.
Hb.
Kl. in C.
Fg.
in G
Hr.
in D
Tr. in D
Pos.
Tb.
Pk.
Hfe.
Vl. I
Vl. II
Br.
Vlc. u Kb.
e più f
ff
f
tr
a 2
1.
8
370


375
Kl. Fl.
gr. Fl.
Hb.
Kl. in C
Fg.
a 2
in G
Hr.
in D
Tr. in D
a 2
Pos.
Tb.
Pk.
Hfe.
Vl. I
Vl. II
Br.
Vlc.
Kb.
ff molto marcato
375


380
tr
tr
kl. Fl.
ff
gr. Fl.
Kl. in C
Fg.
in G
Hr.
in D
Tr. in D
a 2
ff
Pos.
ff
Tb.
ff
tr
tr
Pk.
Vl. I
sempre ff
Vl. II
sempre ff
Br.
sempre ff
Vlc.
sempre ff
6
6
6
6
Kb.
380


385
kl. Fl.
gr. Fl.
Kl. in C
in G
Hr.
in D
Tr. in D
a 2
Pos.
Tb.
Vl. I
Vl. II
Br.
Vlc.
Kb.
tr
ff
385

2

Un poco ritenuto

390

kl. Fl.

gr. Fl.

Hb.

Kl. in C

Fg.

in G

Hr.

in D

Tr. in D

Pos.

Tb.

Pk.

Hfe.

p dolce

a 2

a 3

tr

p

Un poco ritenuto

stacc.

Vl. I

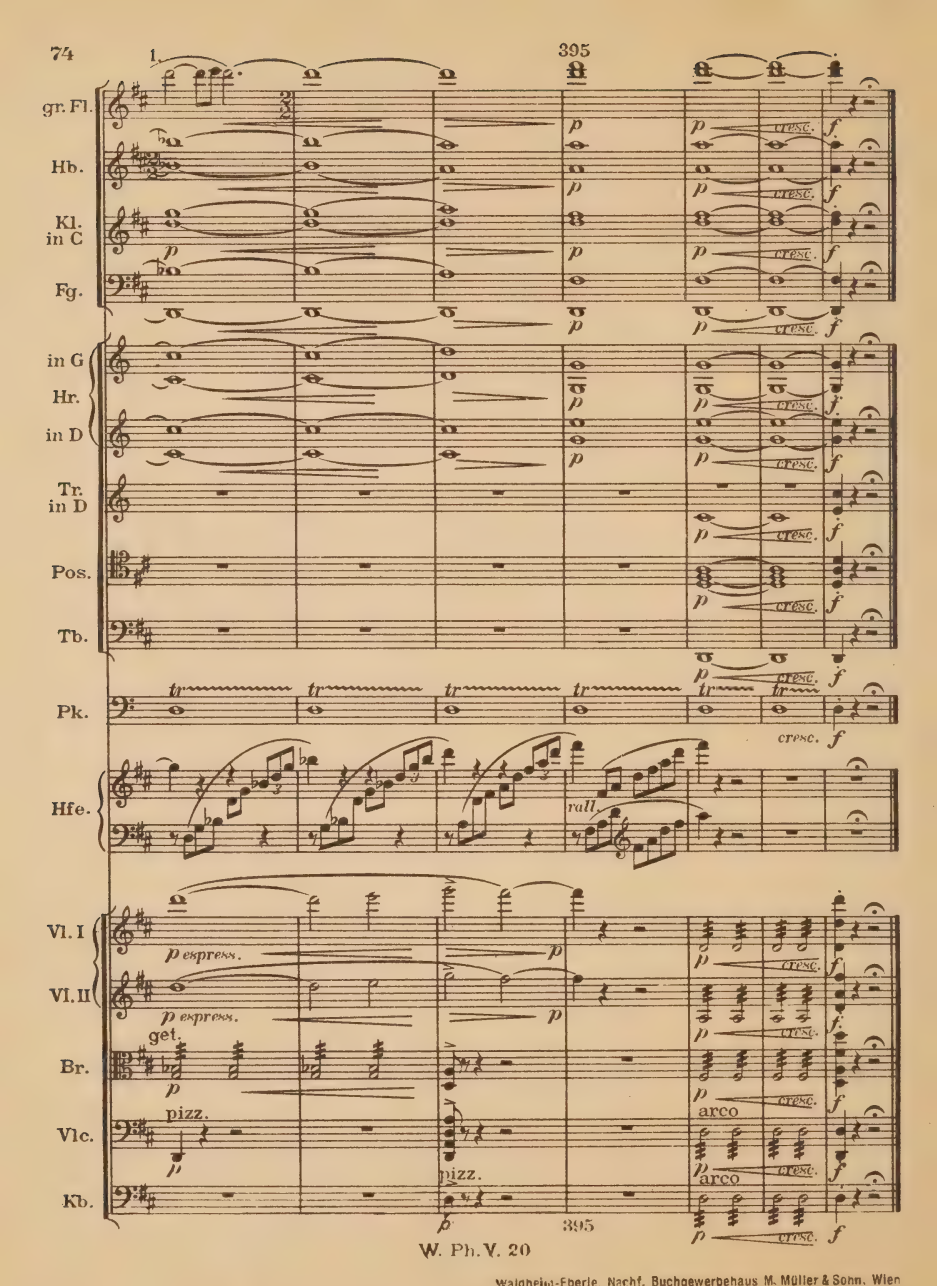
Vl. II

Br.

Vlc.

Kb.

390



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